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ORGAN. 66.

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IN TWO BOOKS.

INTRODUCTION

to the

ORGAN,

for the

USE OF STUDENTS.

BY

GEORGE COOPER.

ORGANIST OF HER MAJESTYS CHAPEL ROYAL ST JAMESS, ST SEPULCHRES & CHRISTS HOSPITAL,
and Assistant Organist of St Paul's Cathedral.

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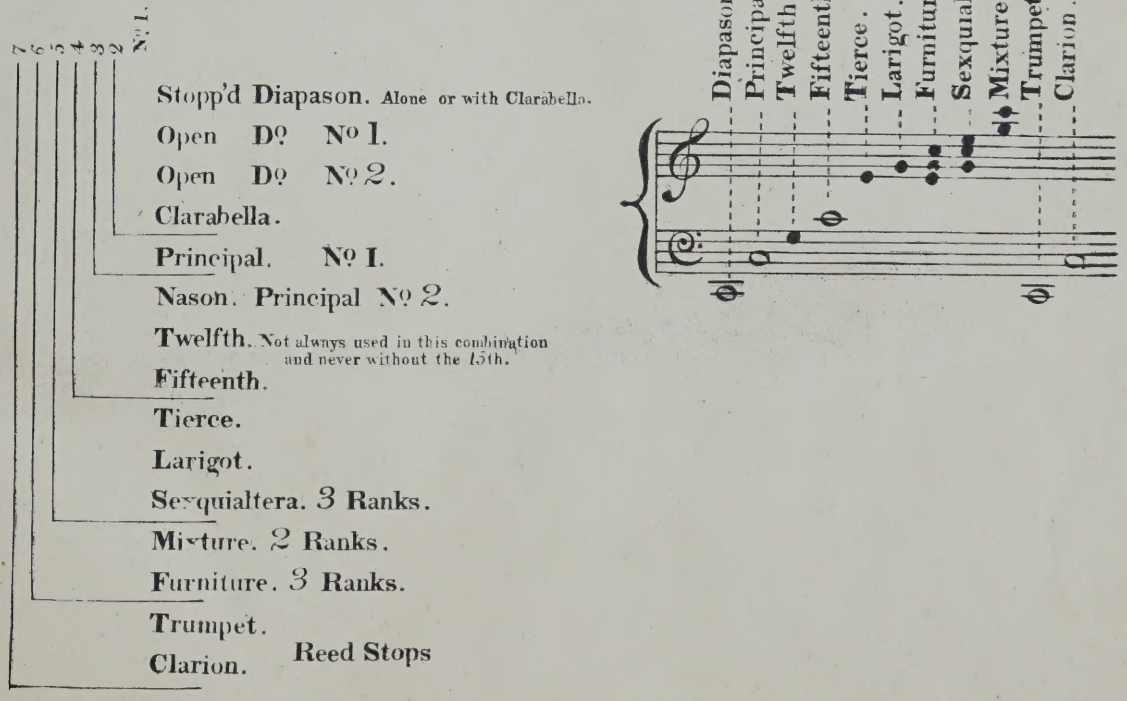
INTRODUCTION.

The construction of the Organ being so generally understood in the present day, it has been thought better to occupy the space that must otherwise have been devoted to its description, to a more lengthened detail of the various exercises and examples necessary to the Manipulation and Pedipulation of this "King of Instruments"; for however interesting and useful this knowledge is, it must be admitted it is not absolutely necessary that a person should understand every part of the mechanism of an Organ, in order to be able to play thereon.

USE OF THE STOPS.

The following list of Stops, forming the Great Organ of the grand Instrument at St. Sepulchre's, will, by means of the brackets, give a general idea of the way in which they are to be used so as to produce the different degrees of tone from Soft to Loud. The actual sounds given by each stop when the lowest C is held down being indicated by notes.



Other combinations may be used which experience alone will teach the Student.

(L. C. & Cº. 5009)

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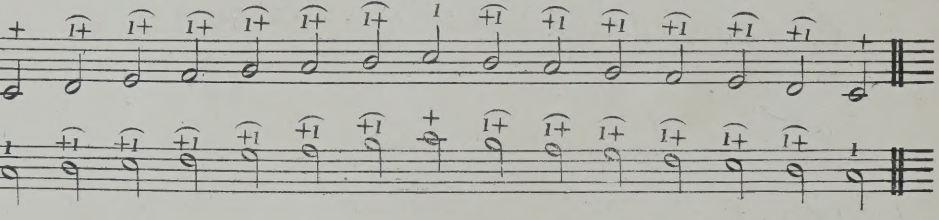
The first point to which the attention must be directed is the sustaining of the sounds. This is accomplished by gliding or changing the fingers; whereby the notes are so perfectly connected that they appear to flow one into the other, and which forms the peculiarity and great charm of true Organ playing.

The following Exercises are expressly designed for this purpose, and the great experience the Author has had in teaching the Organ, enables him to say with perfect confidence, that, due attention being paid to them, the principal difficulties of playing this noble Instrument will soon be overcome.

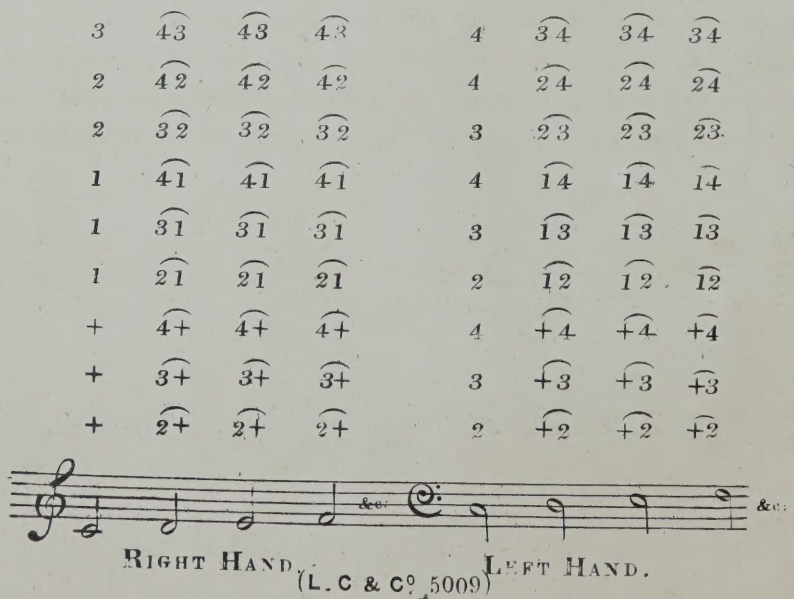
They must be commenced in a very slow time, great care being taken that all the notes are perfectly connected; and according to the progress of the Pupil, gradually increased in quickness, until they can be played with rapidity and distinctness.

ON THE DIATONIC SCALE.

EX: 1.



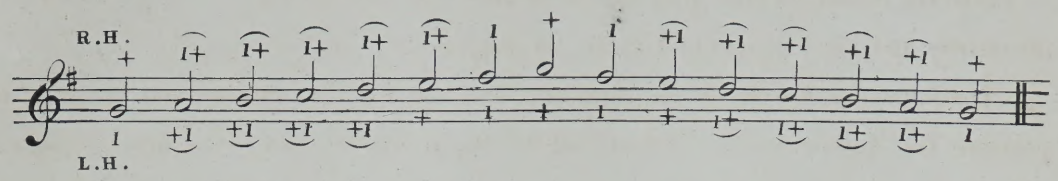
The above Scale must also be well practised with all the following modes of fingering.



RIGHT HAND. LEFT HAND.

In the Scales of G, D, F, and B♭, there is seldom any necessity for putting the thumb on the black key.

Ex: 2.



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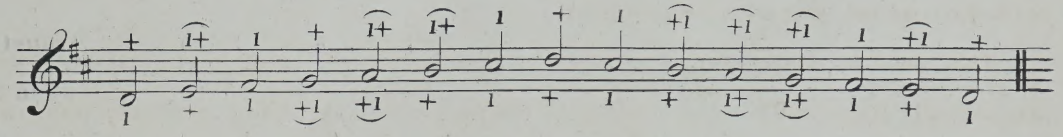

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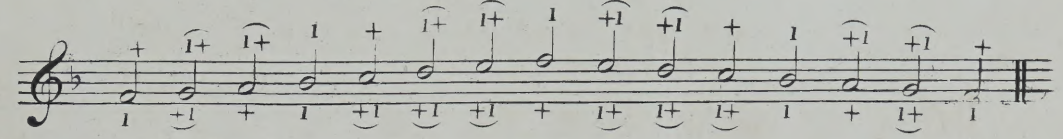
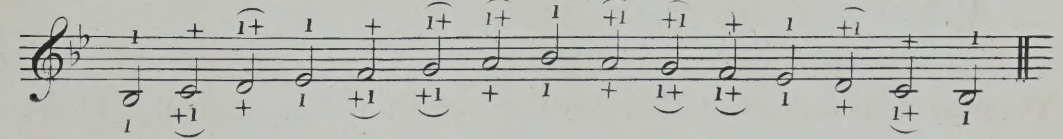
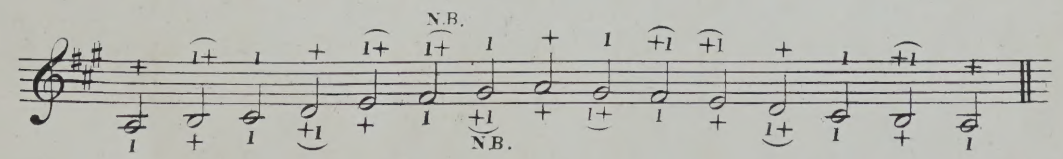


Ex: 5.

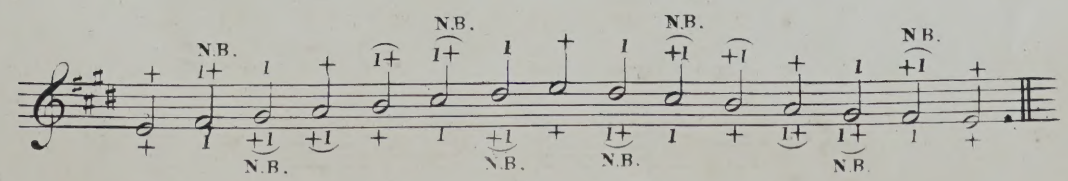


In the Scales of A and E (also A♭ and E♭) where two black notes occur consecutively, the thumb is to change as usual on the first (when ascending) but not on the second, and in like manner in the Scale of B, and those where three black keys are used, the thumb is to be changed on the first and second, and not on the third, as shewn in the following examples.

Ex: 6.



Ex: 7.



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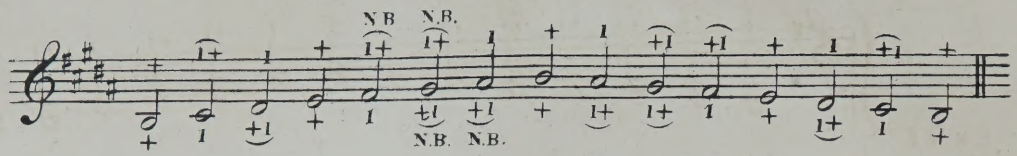
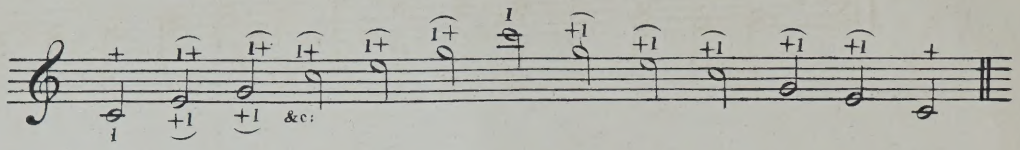
Ex: 8.

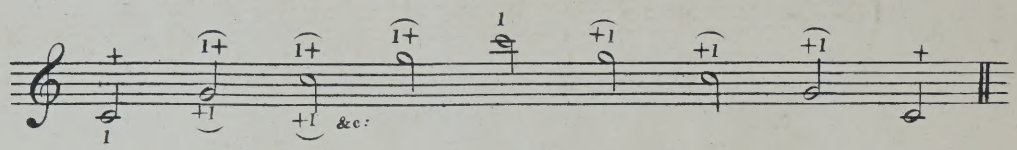


Ex: 9.



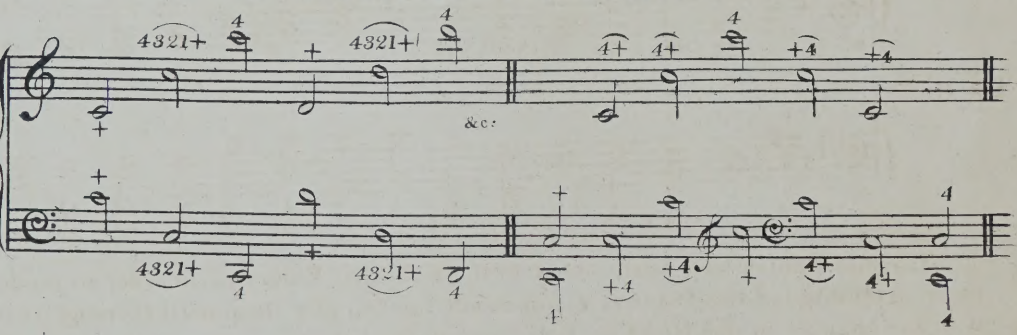
This and the following Exercise on the intervals of the fourth and 5th must be well practised by both hands with all the different ways of fingering, as shewn in Exercise 1, page 2.

Ex: 11.



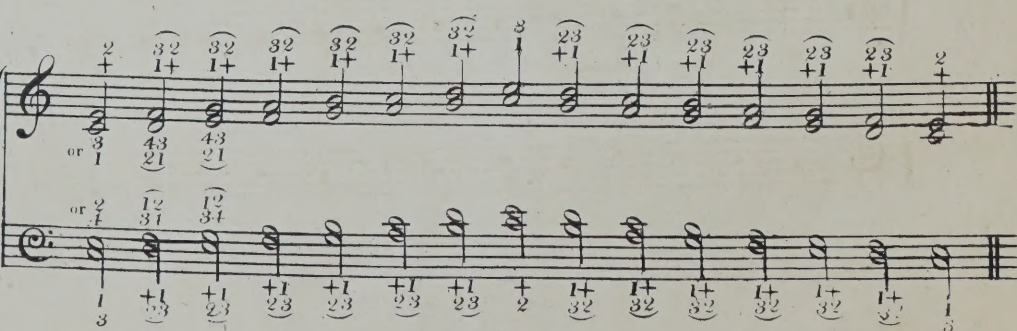
On the Interval of the Octave.

Ex. 12.



Exercises in two and three parts.

Ex. 13.



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Ex:14.

Ex:15.

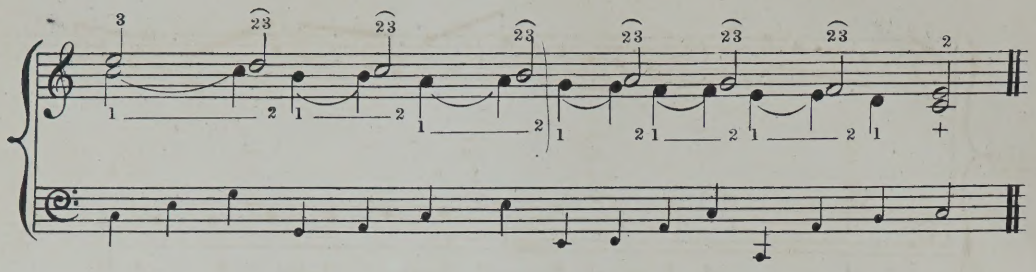
Ex:16.

The small notes have been added to the following Exercises in order to render them more agreeable, but the Pupil is recommended not to play them until thoroughly conversant with the changes in the Right or Left hand, as the case may be.

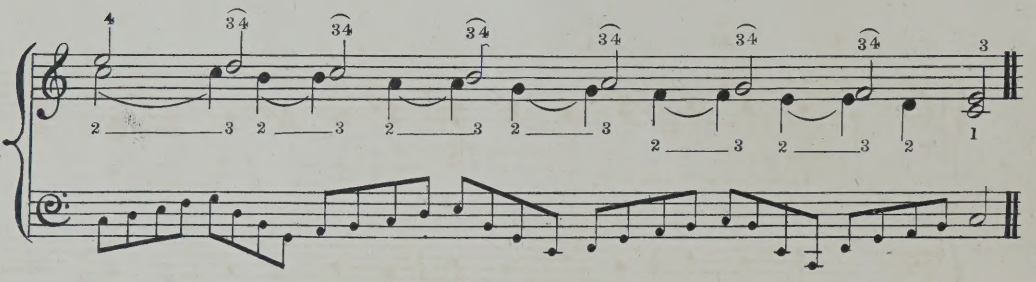
Ex:17.

(L. C & Cº 5009)

Ex: 18.

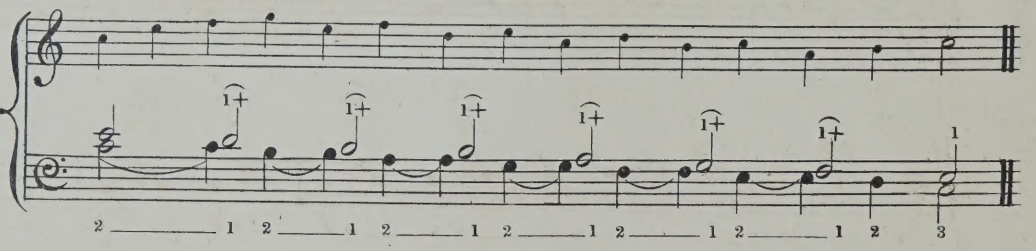


Ex: 19.

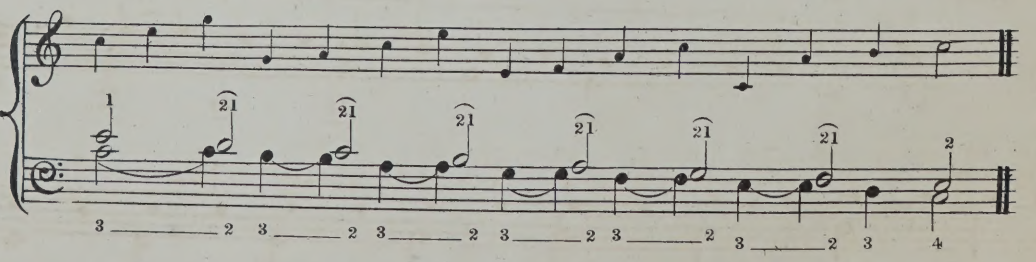


The horizontal line placed after a figure, indicates, as near as possible, the exact time when the change is to take place.

Ex: 20.



Ex: 21.



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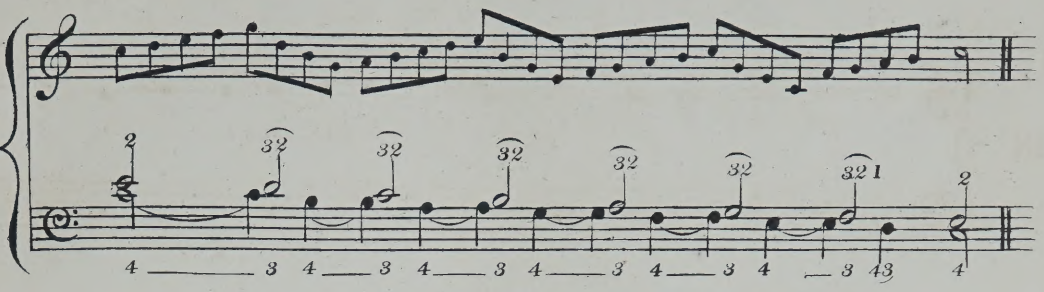
Ex: 22.



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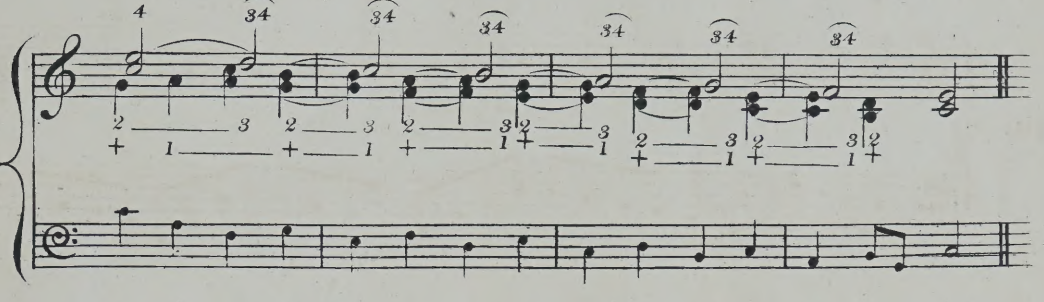

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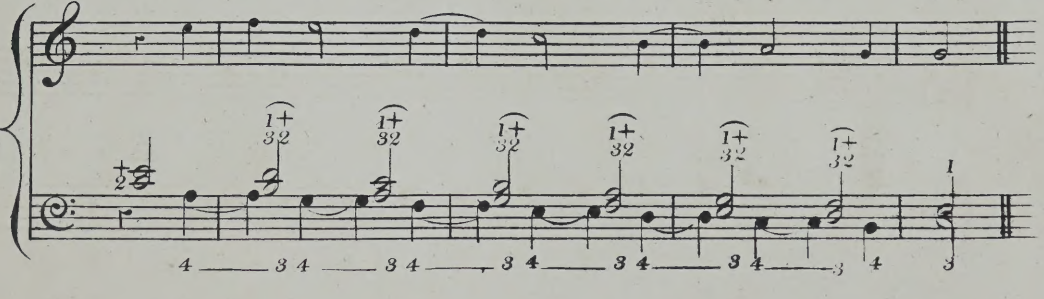

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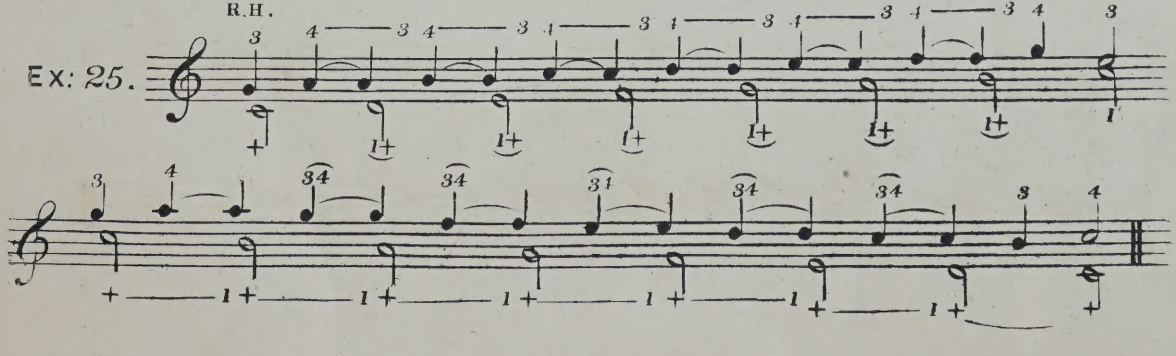

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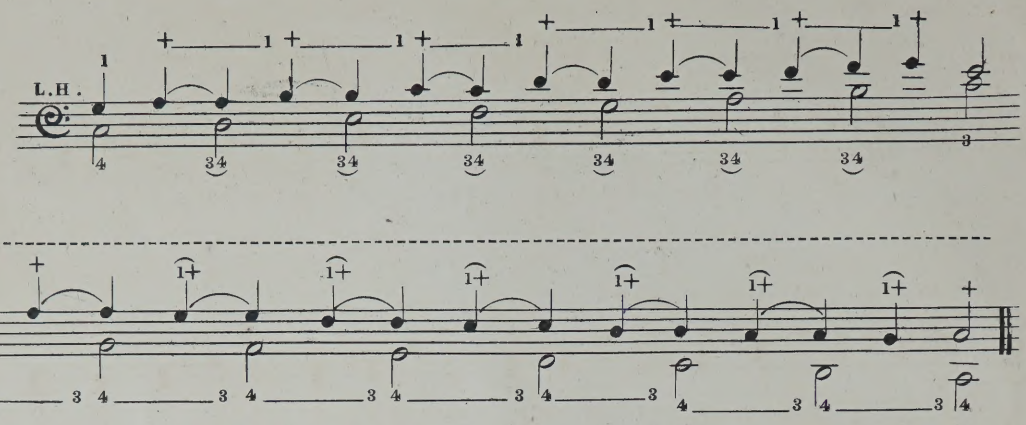
Ex: 26.



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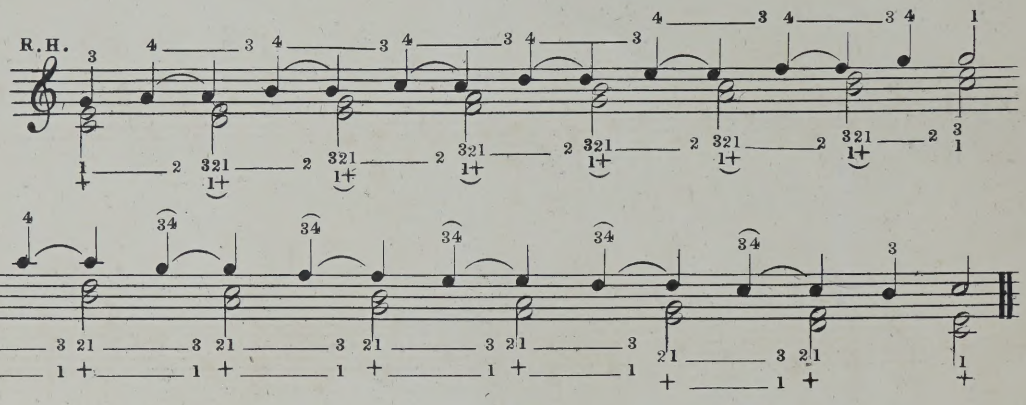

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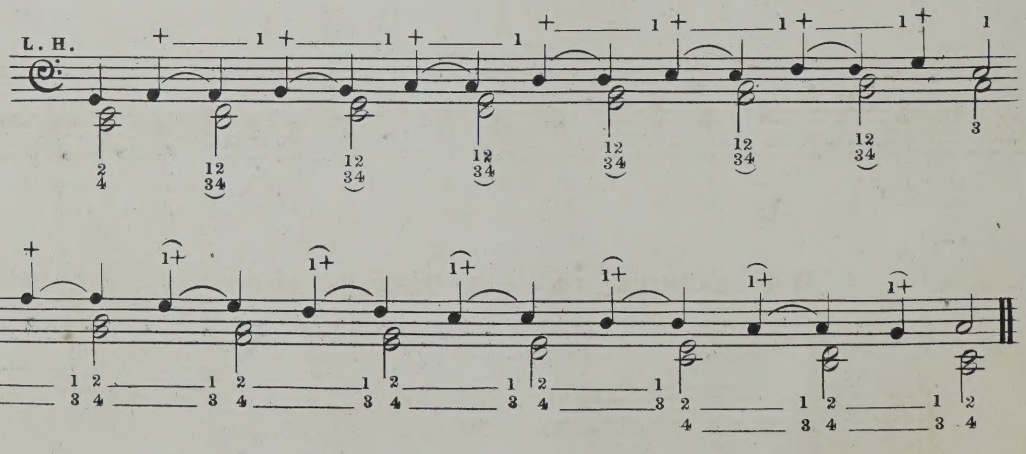

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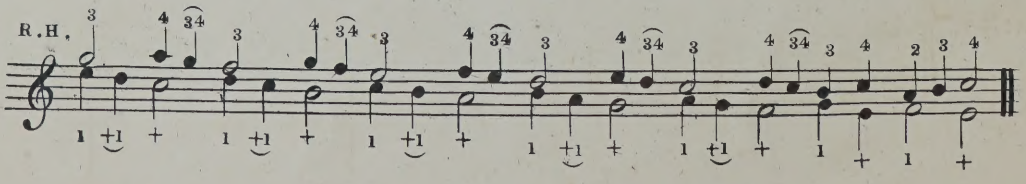

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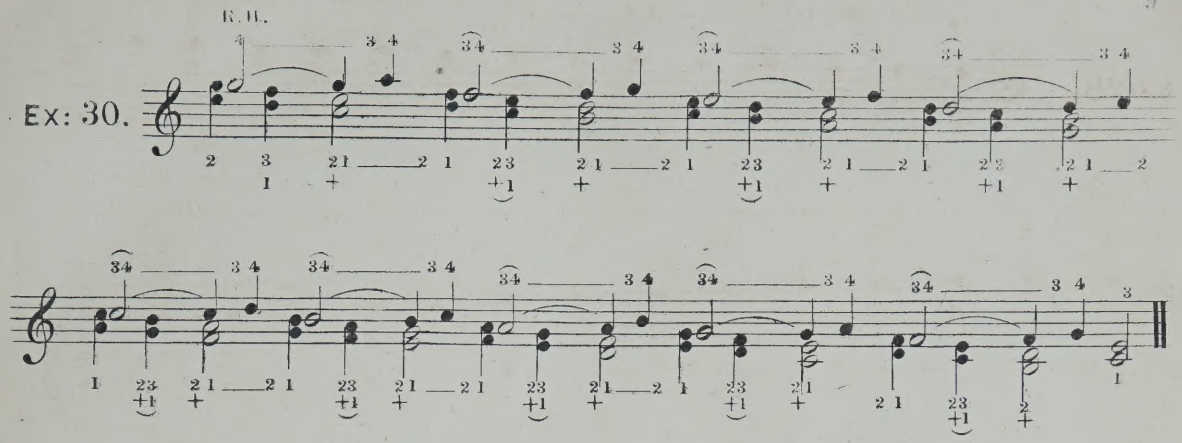
Ex: 30.



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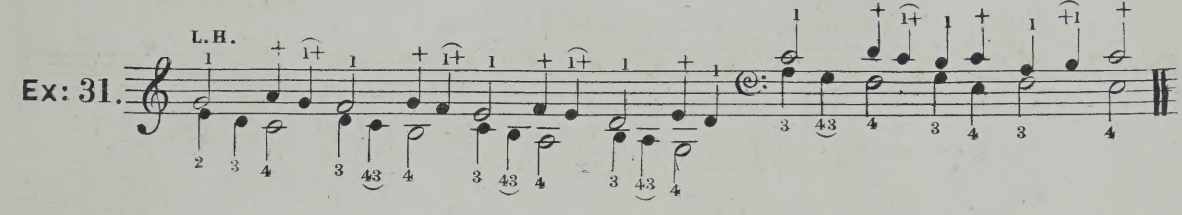

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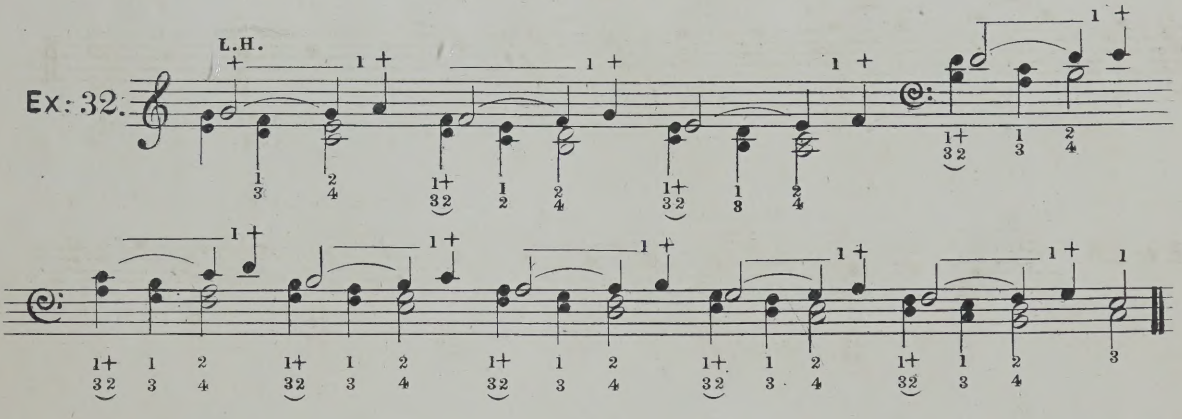
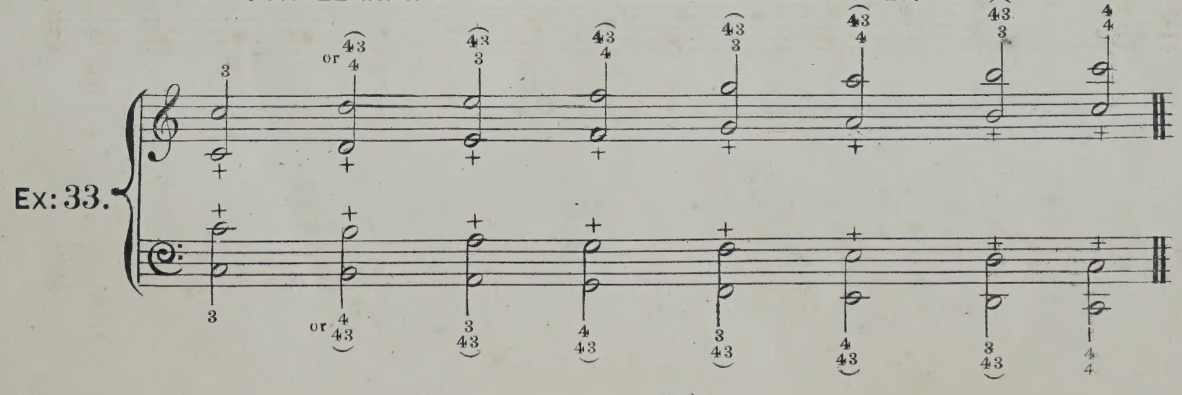


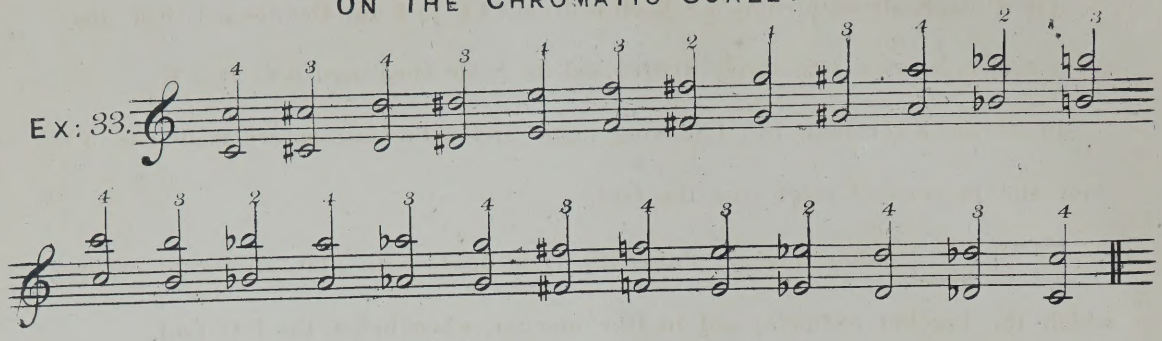
FOR LEARNING TO PLAY OCTAVES SMOOTHLY.

Ex: 33.



On the Chromatic Scale.

Ex: 33.



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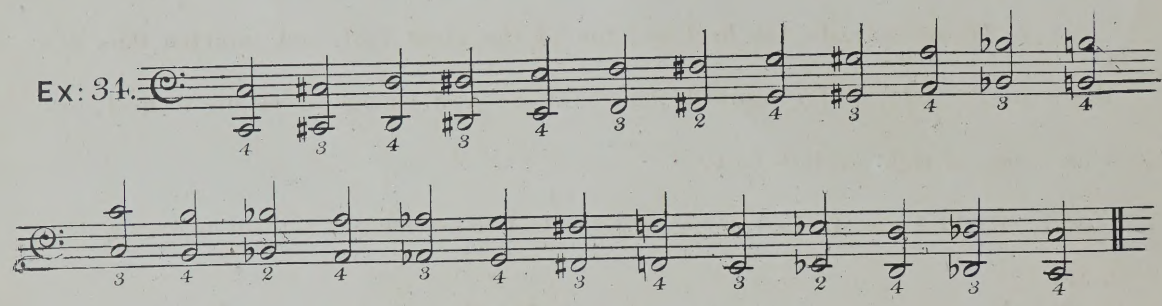
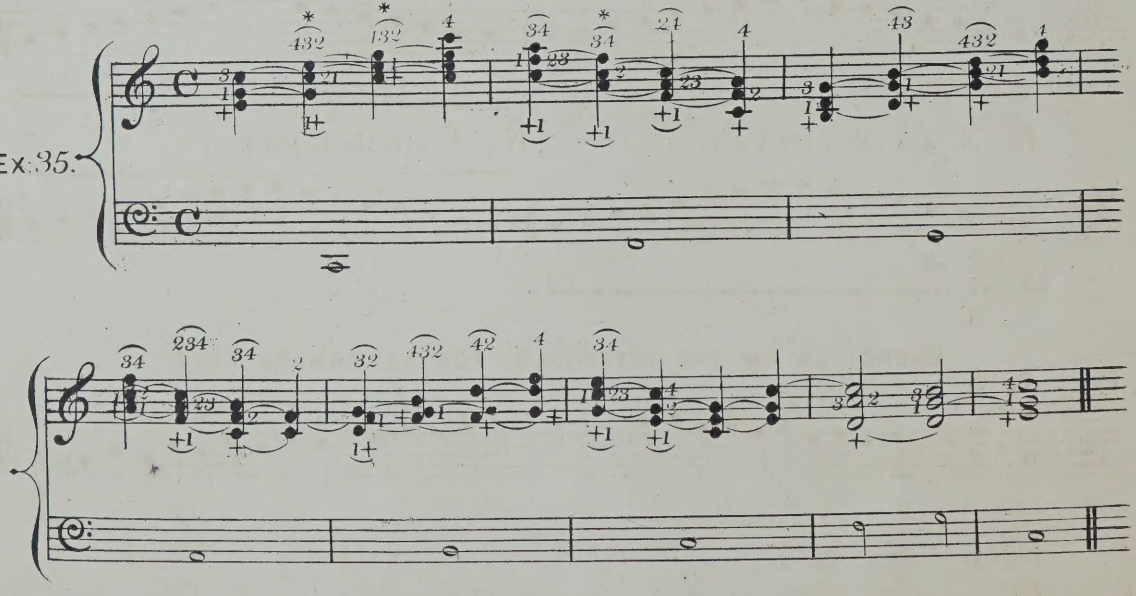


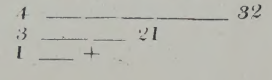
On Chords.

Ex: 35.

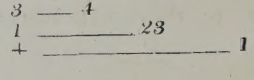


The following Examples will illustrate the manner in which the apparently complicated changes in the above Exercise are to be accomplished, the short line shewing the 1st change. They refer respectively to the chords in bars 1 and 2 over which asterisks are placed.

First Bar.



Second Bar.



(L. C & Co 509)

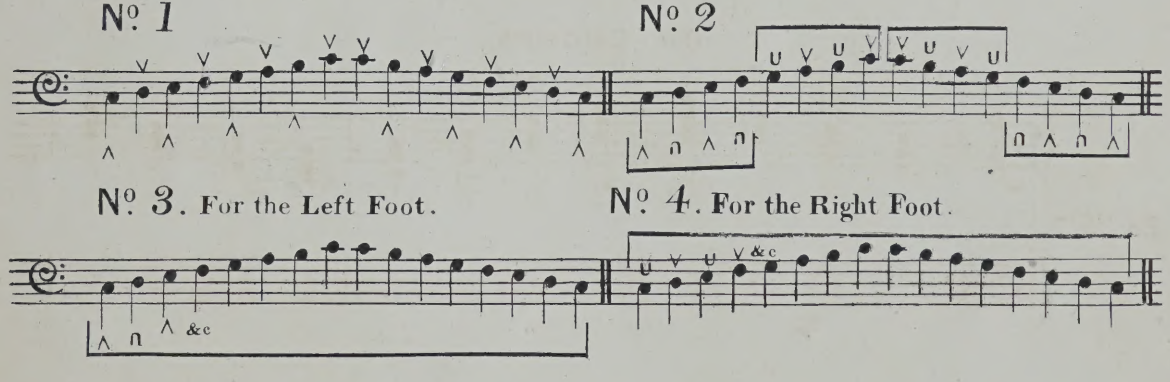
The Pedal Scale adopted by J.S.Bach is from CCC to F two Octaves and a half_the upper note is however very rarely written, and the Scale most used is to D or E.

In these Exercises the following signs and abbreviations are made use of, to shew the manner of employing the feet.

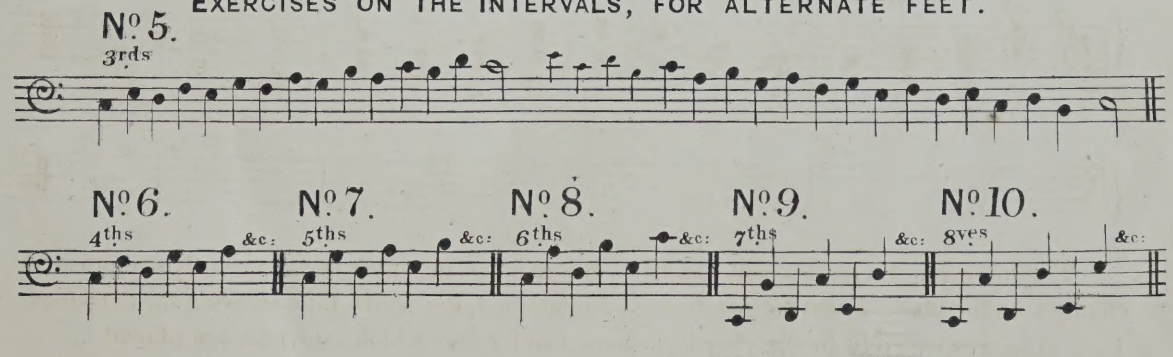
⌜ ⌝ ⌞ ⌟ when placed above, the right foot is to play all the notes over which the bracket extends; and in like manner, when below, the left foot.

∪ ∨ These indicate the heel and toe of the right foot, and inverted thus ∩ ∧ those of the left, and combined thus ∧∩ ∩∧ ∪∨ ∨∪ a change from toe to heel, or vice versa of right or left foot.

R, Right Foot; L, Left Foot; ∧, the feet to be changed without repeating the note.

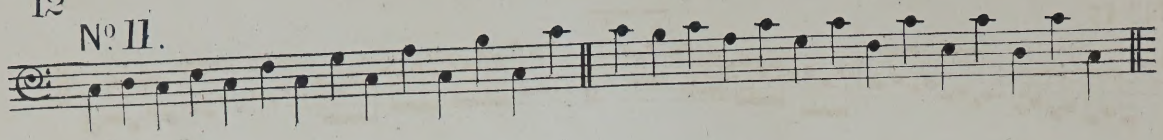


EXERCISES ON THE INTERVALS, FOR ALTERNATE FEET.



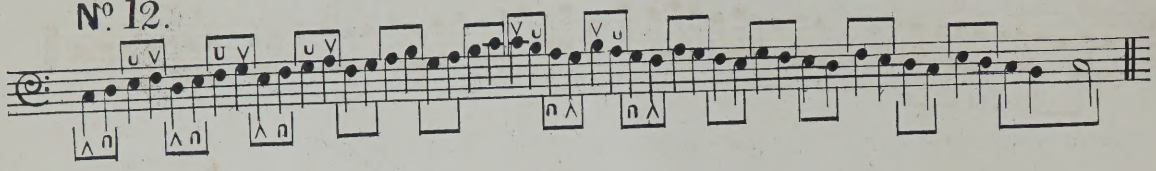
These last five Exercises are merely commenced, but in practice they must be carried out to their full extent.

No. 11.



For alternate feet, or as marked in groups.

No. 12.



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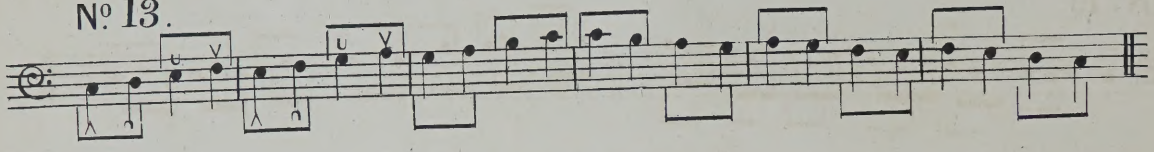

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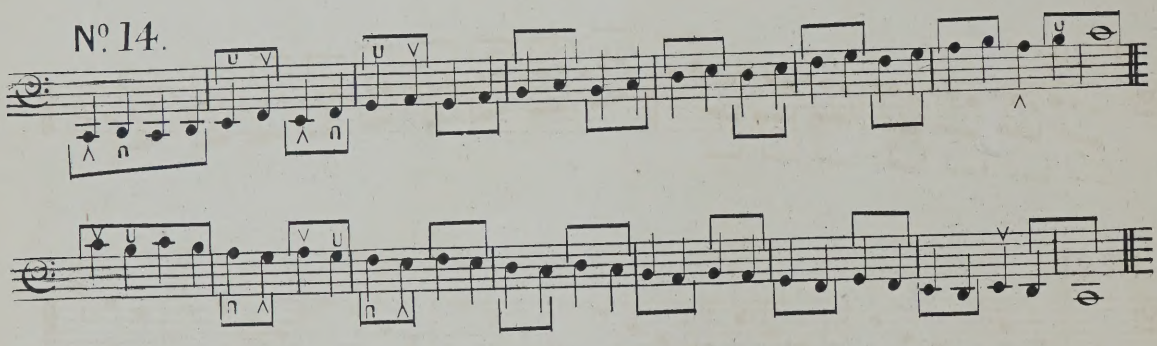

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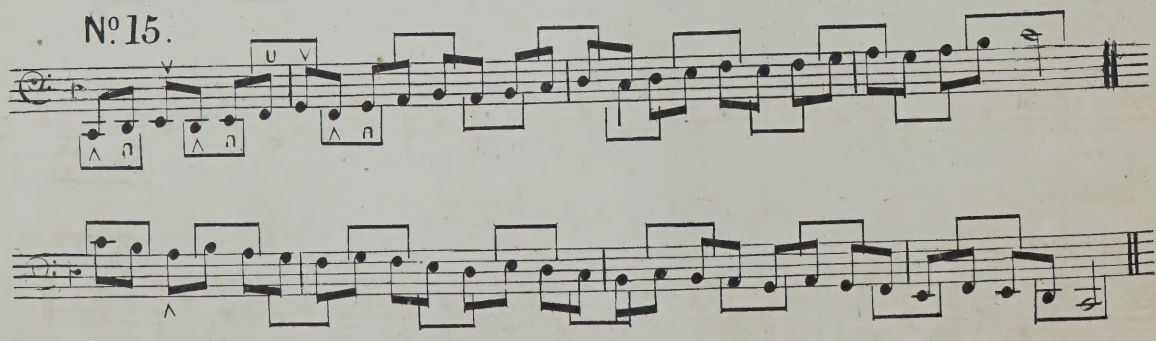

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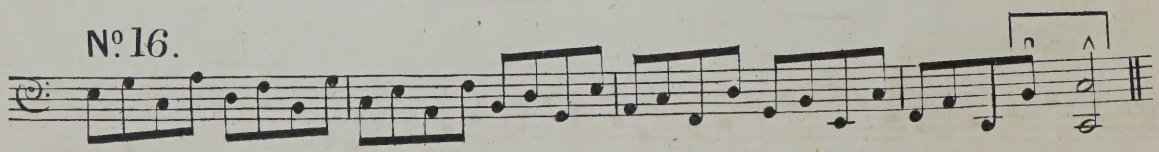
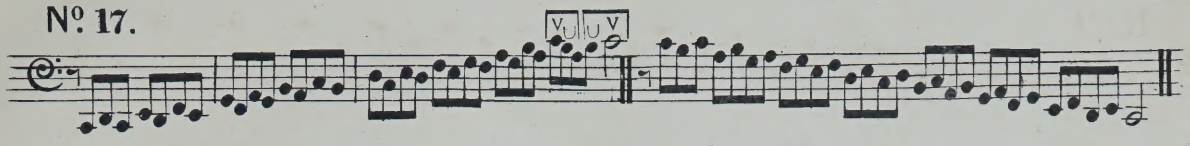
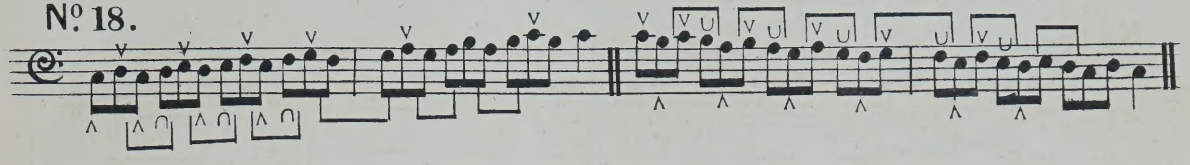


(L.C & Co. 5009)

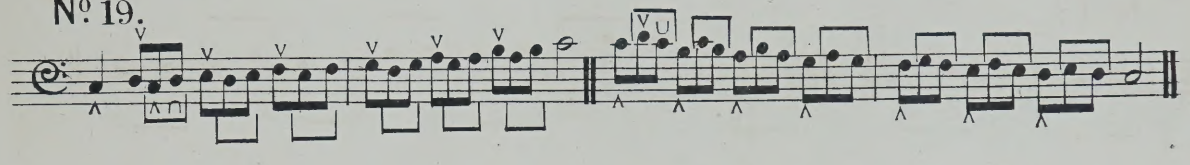
Nº 17.



Nº 18.



Nº 19.



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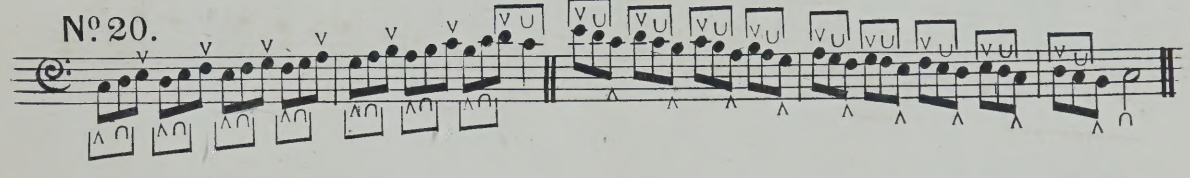

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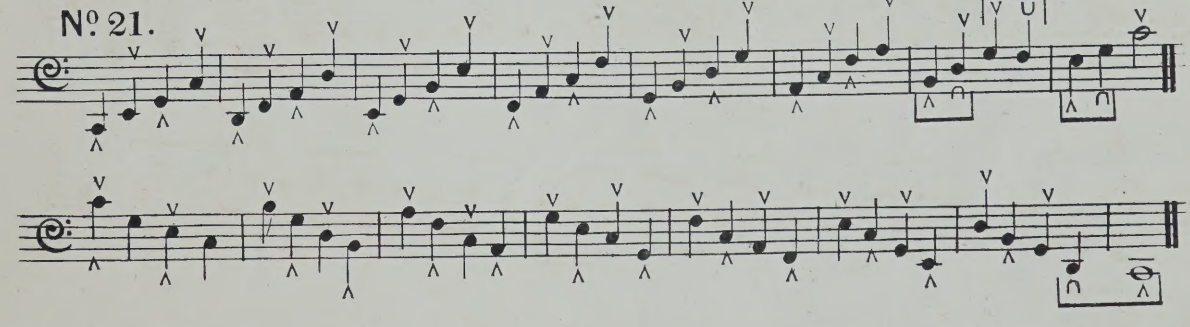

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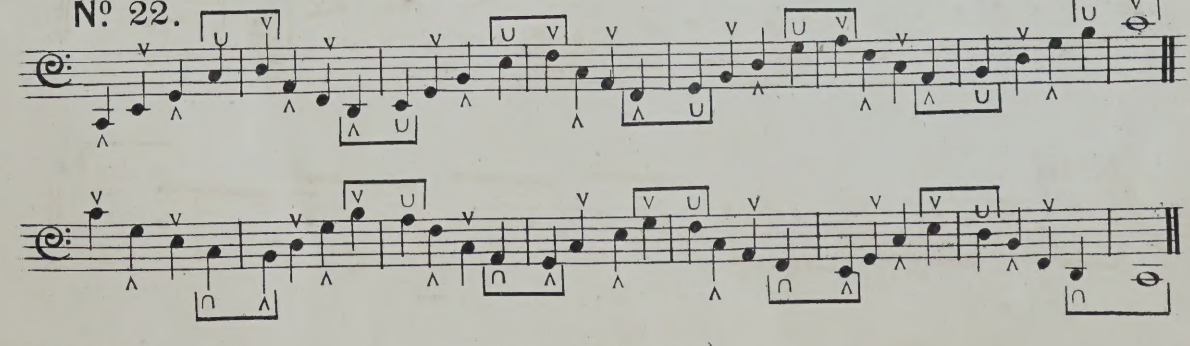
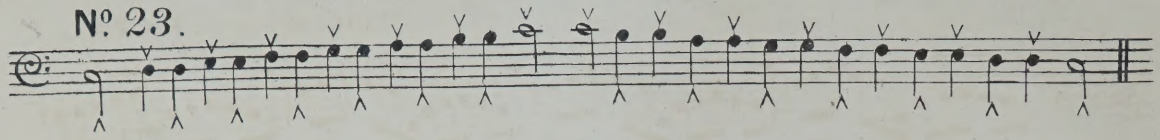


(L. C & Cº 5009)

EXERCISES FOR CHANGING THE FEET.

No. 23.



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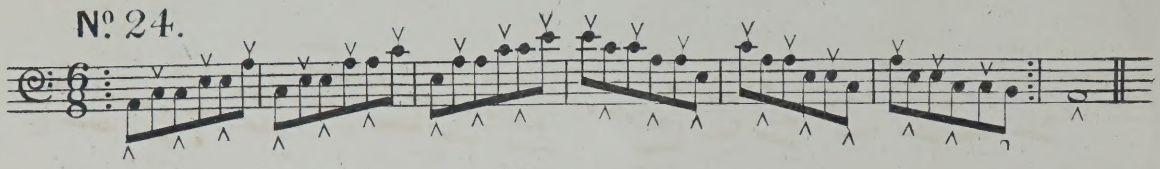
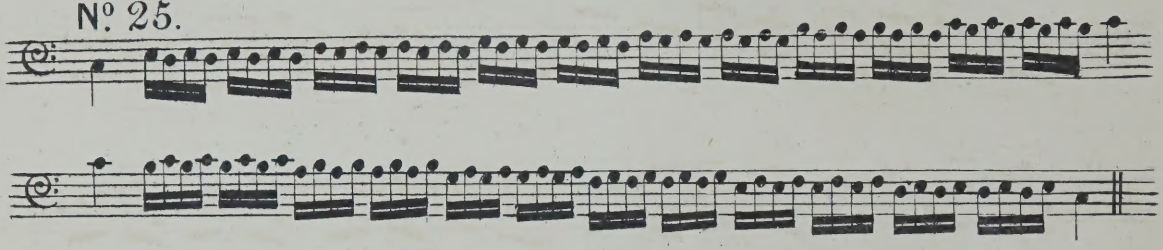


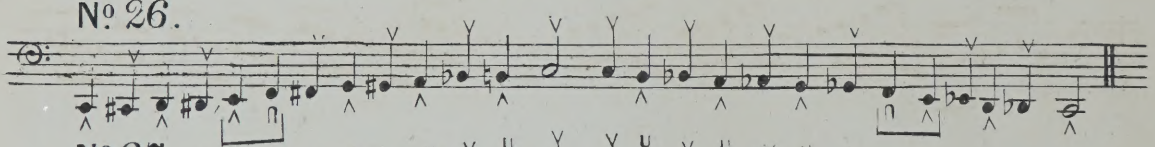
EXERCISE FOR THE PRACTICE OF THE SHAKE.

No. 25.



THE CHROMATIC SCALE.

No. 26.



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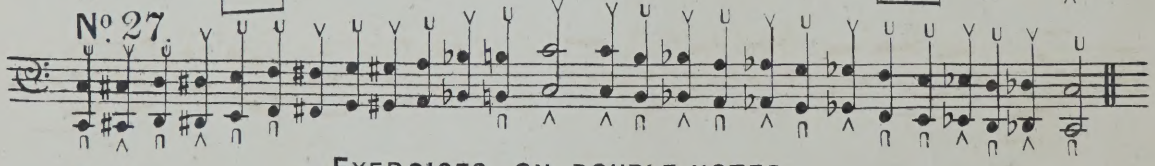
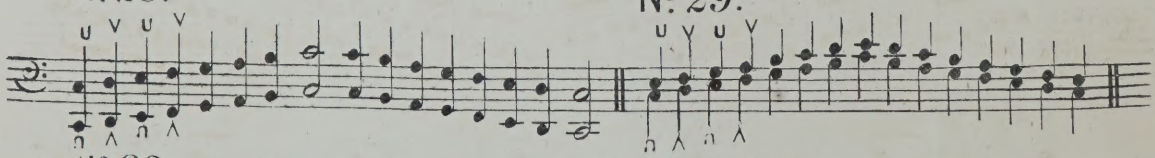


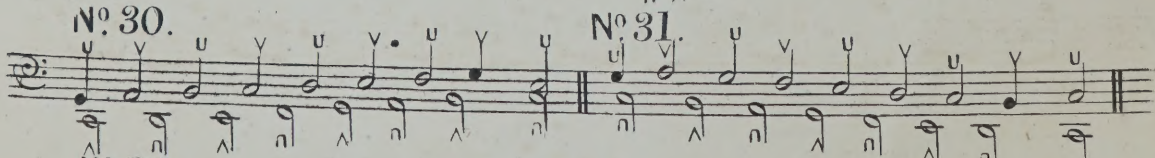
EXERCISES ON DOUBLE NOTES.

No. 28.



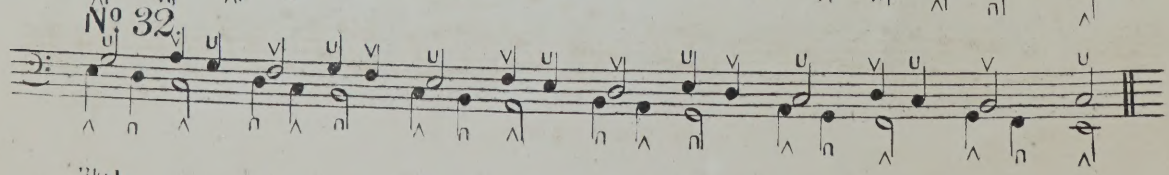
No. 29.

No. 30.



No. 31.

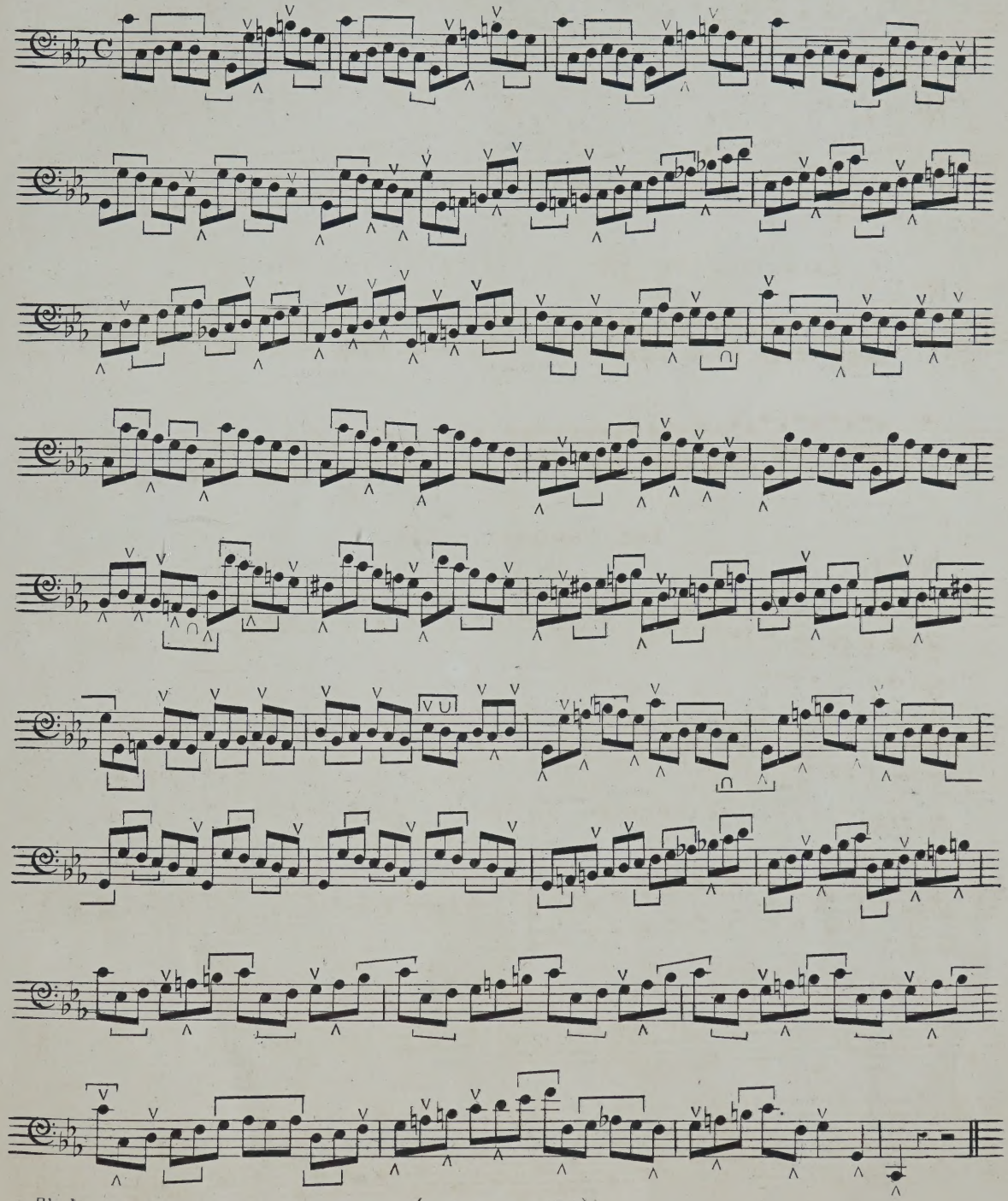
No. 32.



(L. C & Co. 5009)

EXAMPLES OF PEDAL PASSAGES.

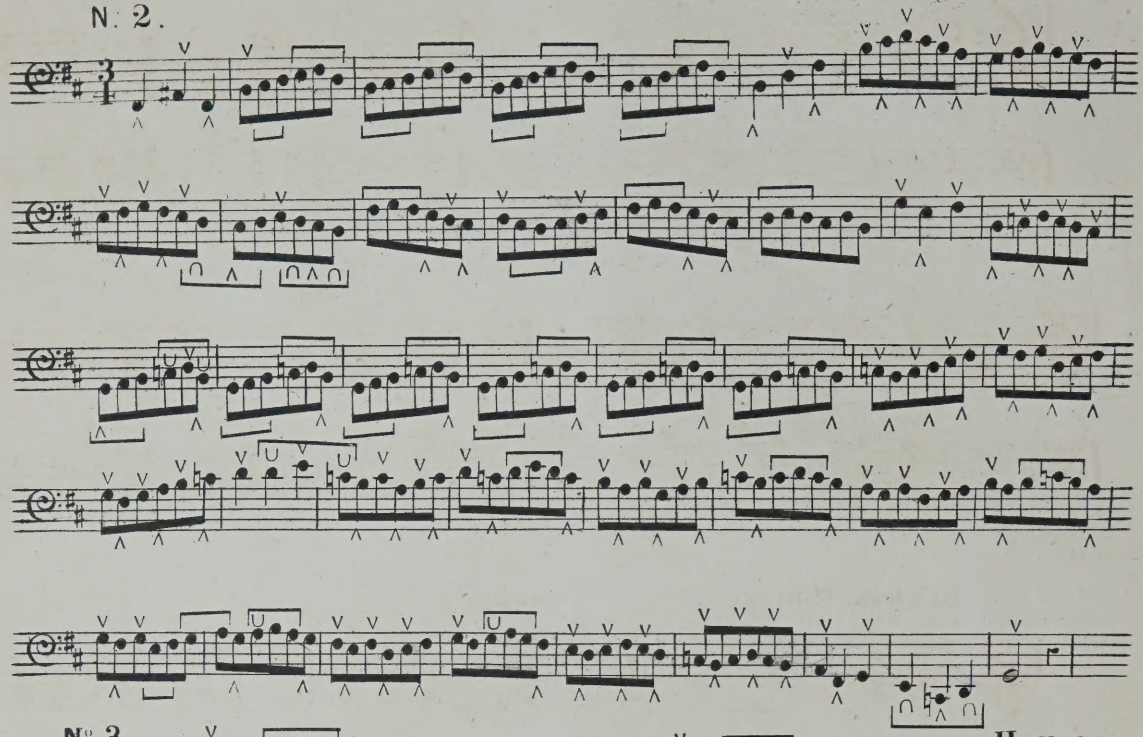
ex: He rebuked the Red Sea.



(L. C & Co. 5009)

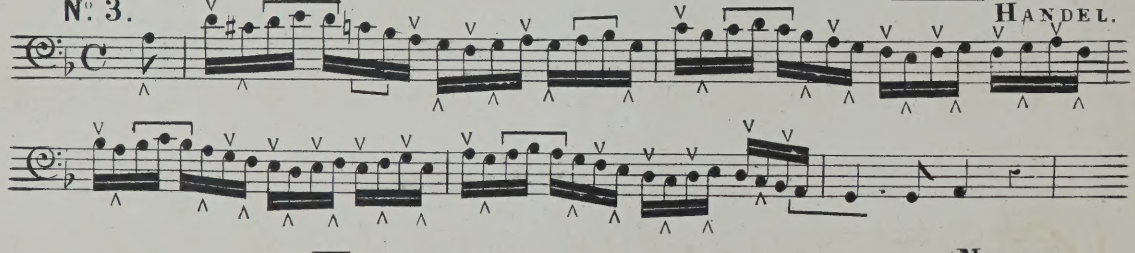
ex: Fixd in his everlasting seat. HANDEL

N: 2.

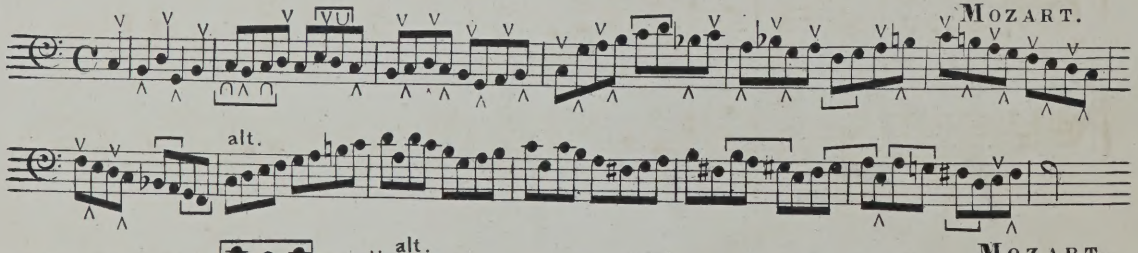


N° 3.

HANDEL.



MOZART.



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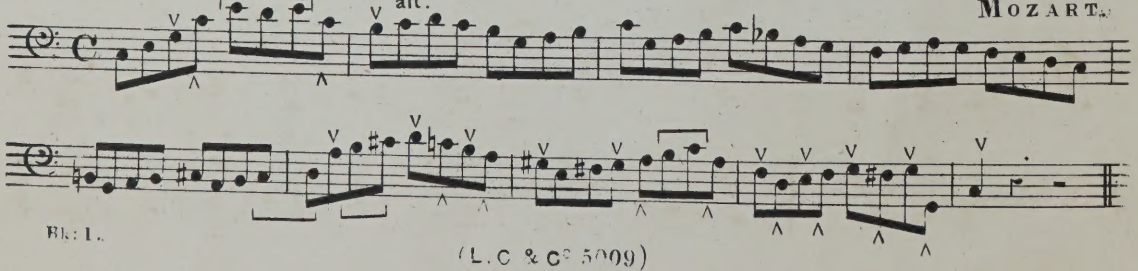
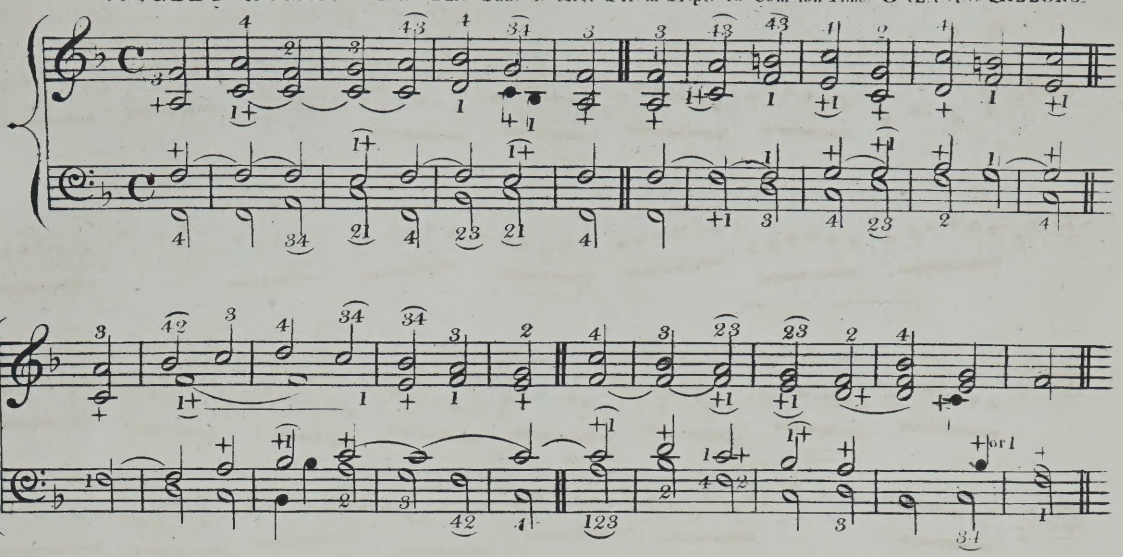


Bk: 1.

L.M

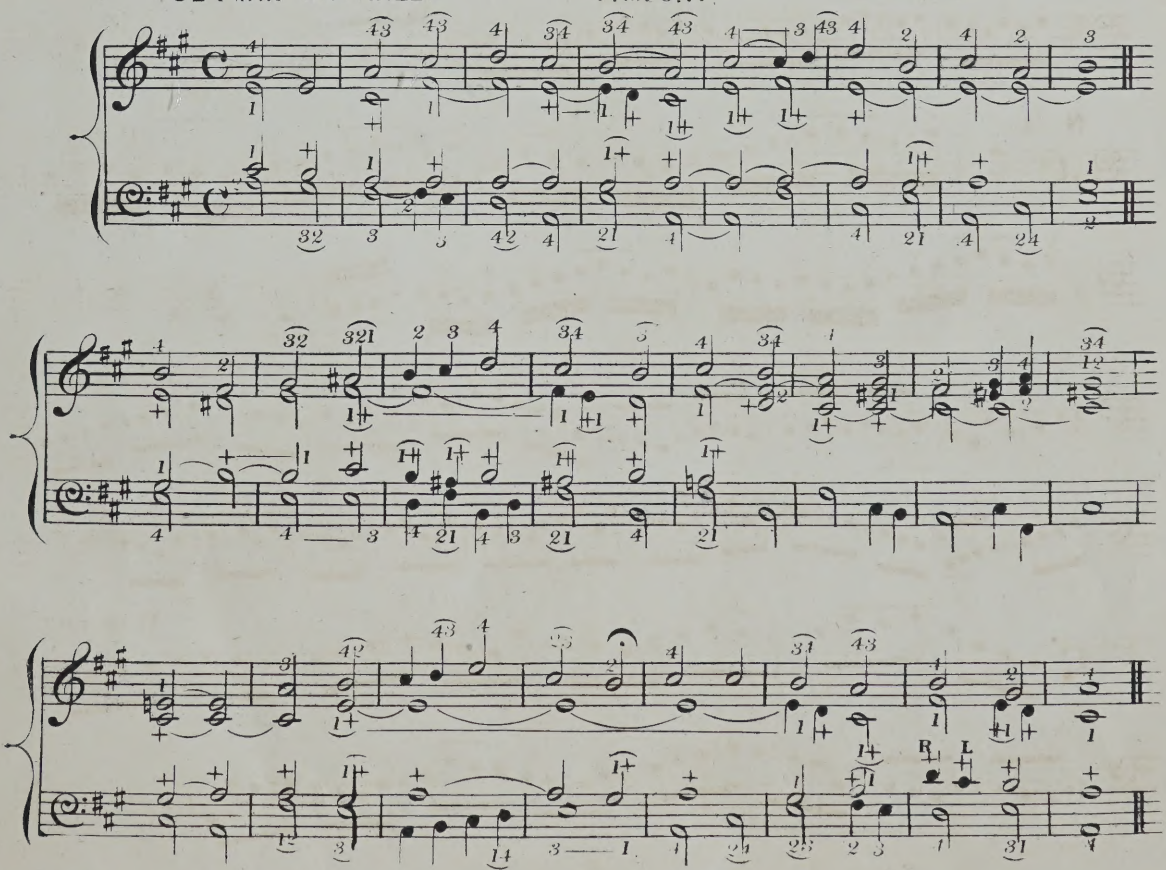
ANGEL'S HYMN.

N.B. This Tune is altered from Triple to Common Time. ORLANDO GIBBONS.

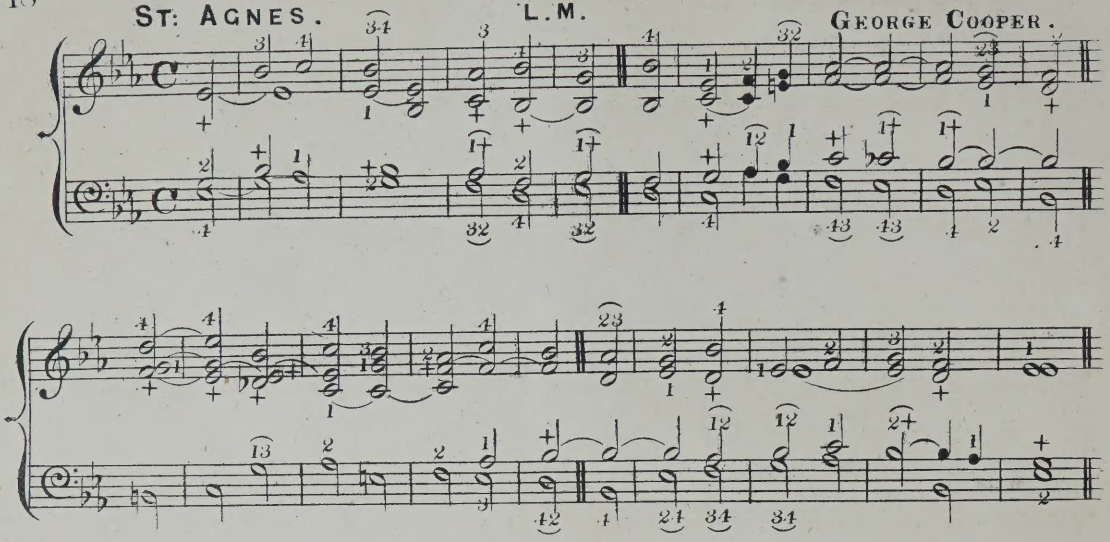


GERMAN CHORALE.

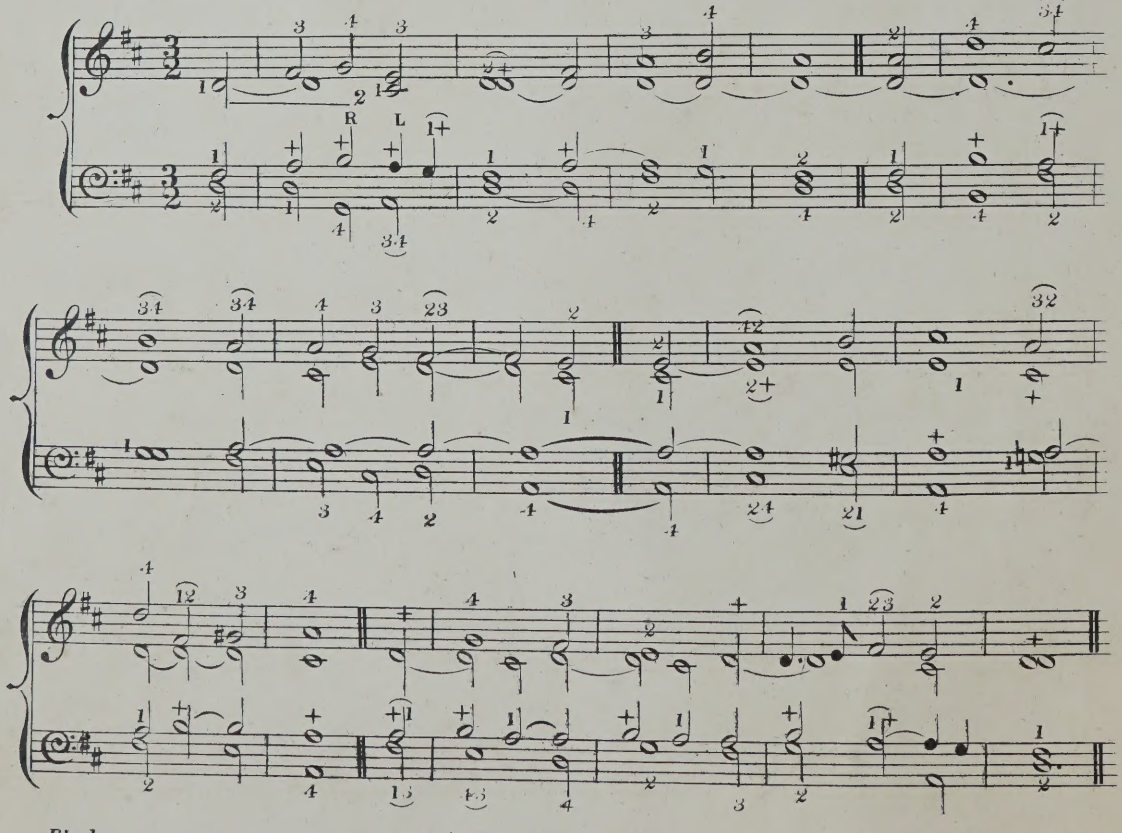
P.M. 8.7.



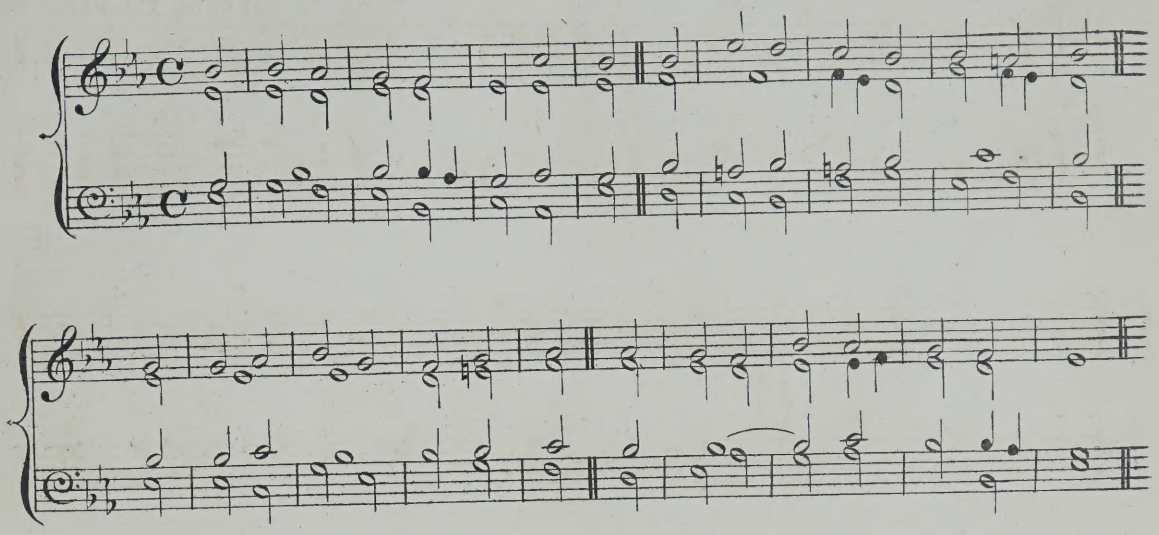
ST: AGNES. L.M. GEORGE COOPER.



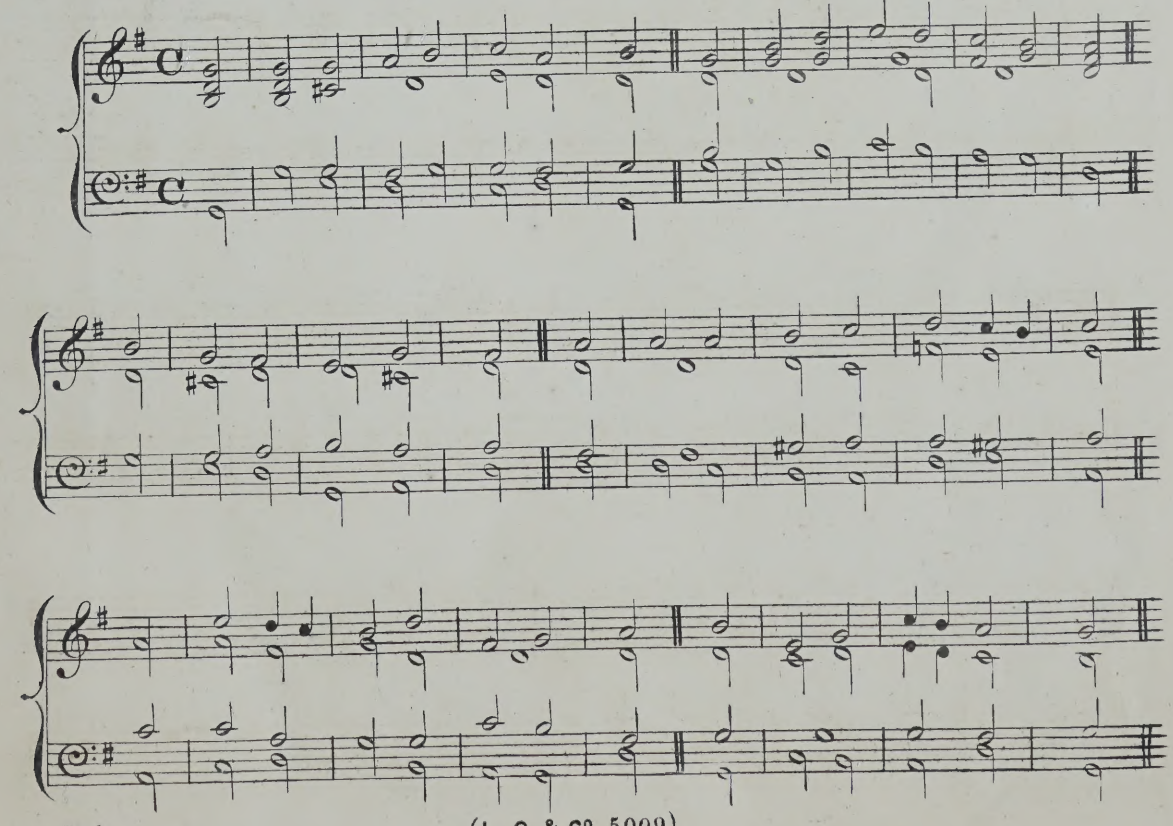
ROCKINGHAM. L.M. Dr MILLAR.



MELCOMBE. L.M. WEBBE.

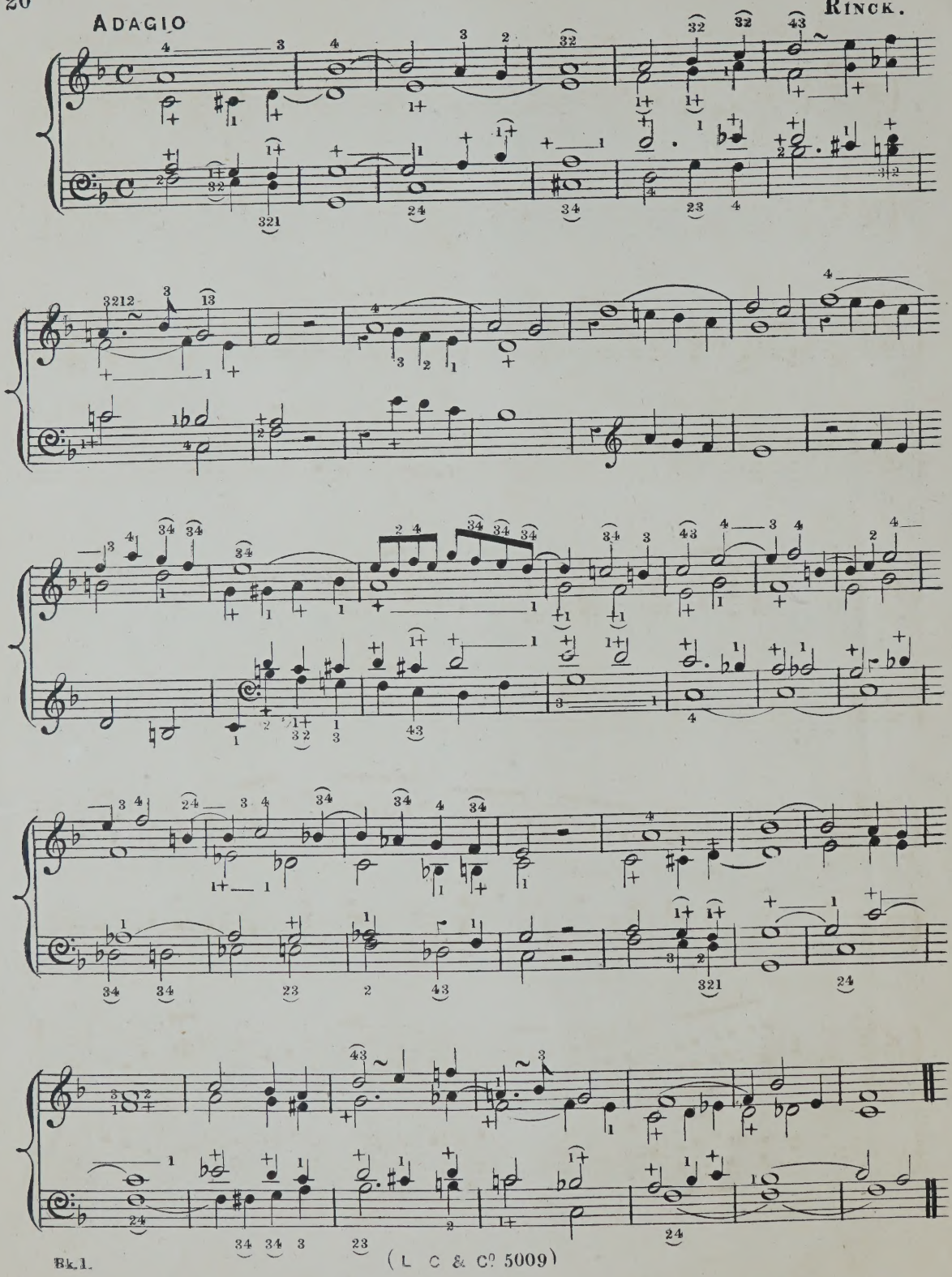


P. M. 8.8.6. Dr BOYCE.



ADAGIO

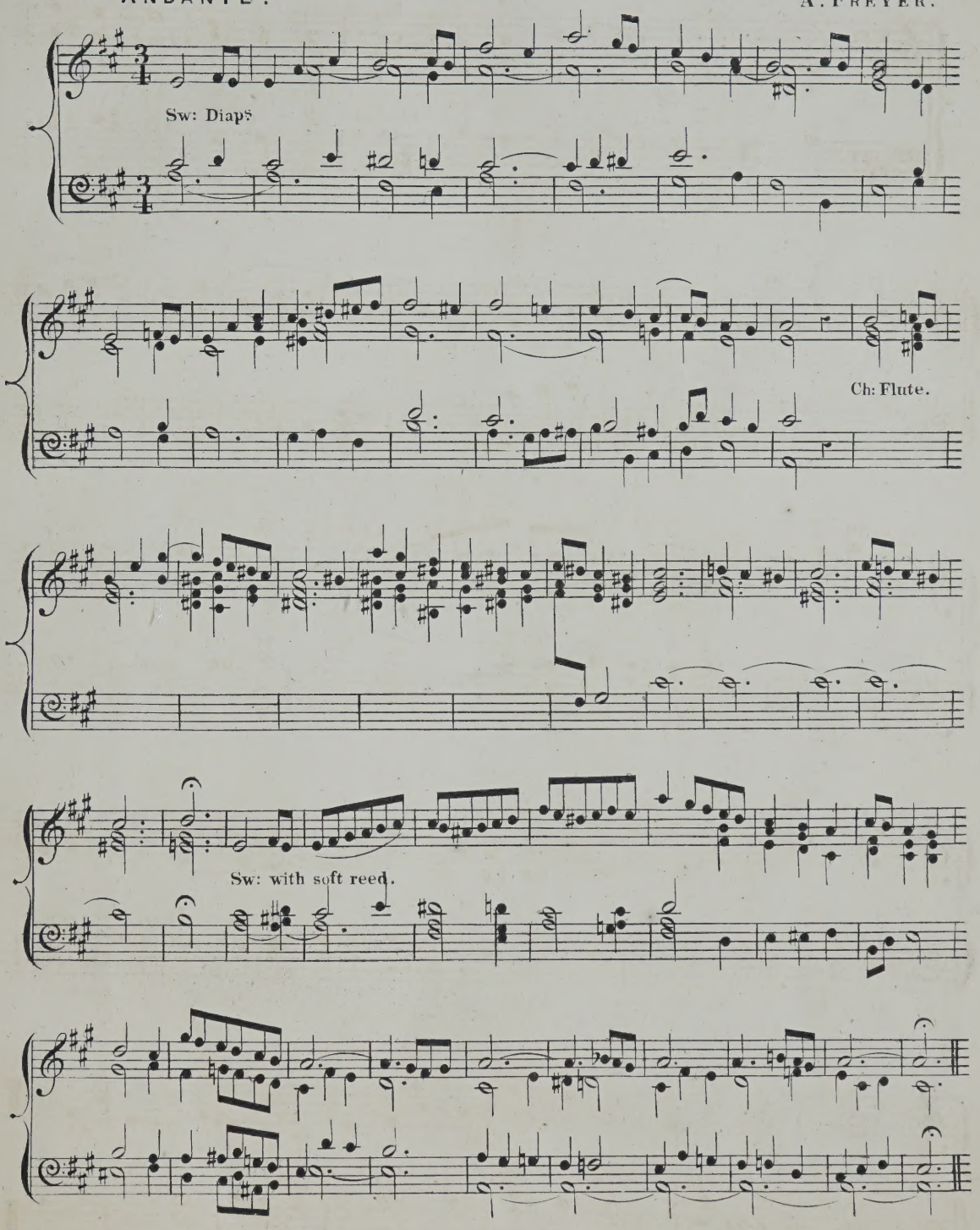
RINCK.



(L. C. & Co. 5009)

ANDANTE.

A. FREYER.

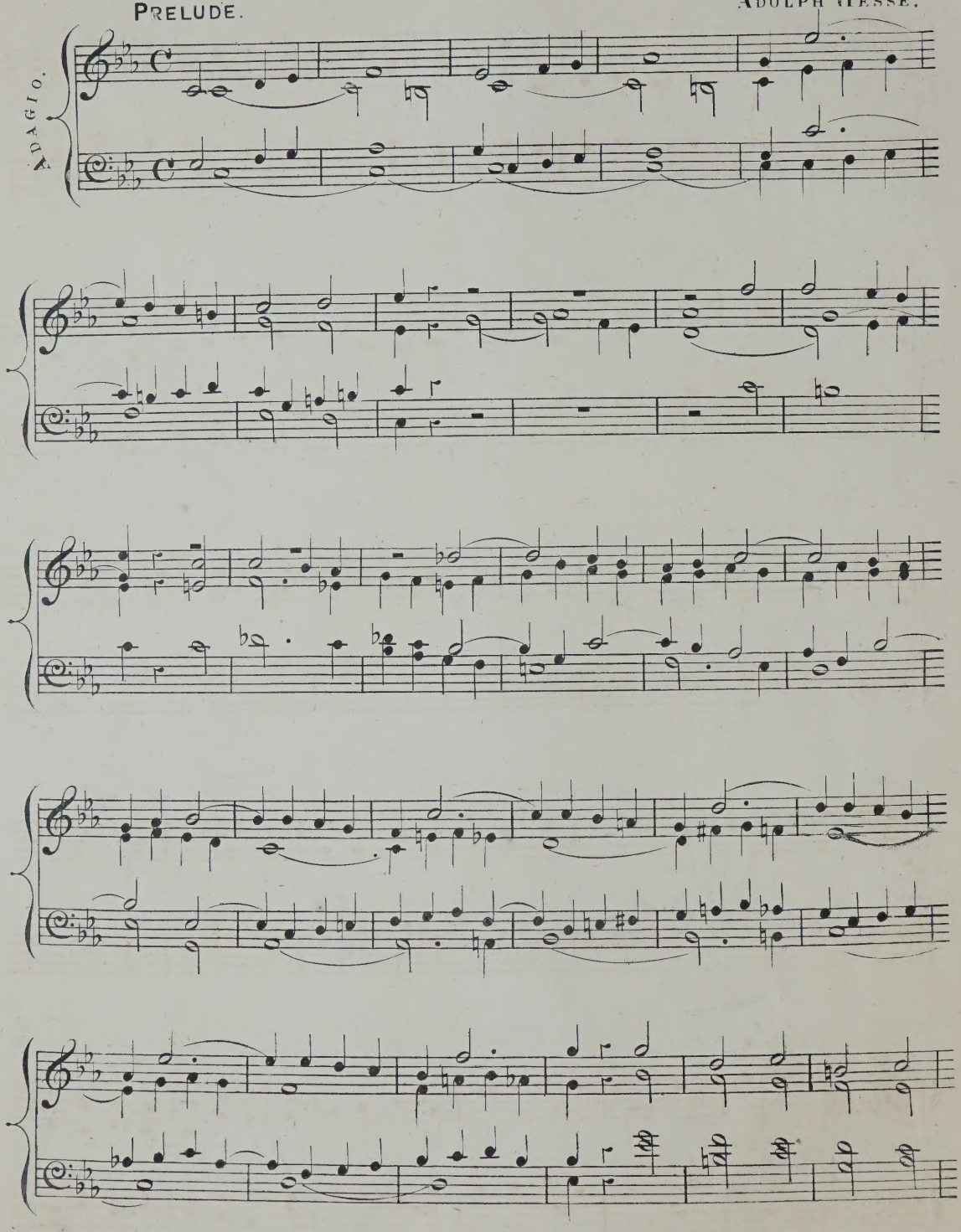


(L. C & Cº 5009)

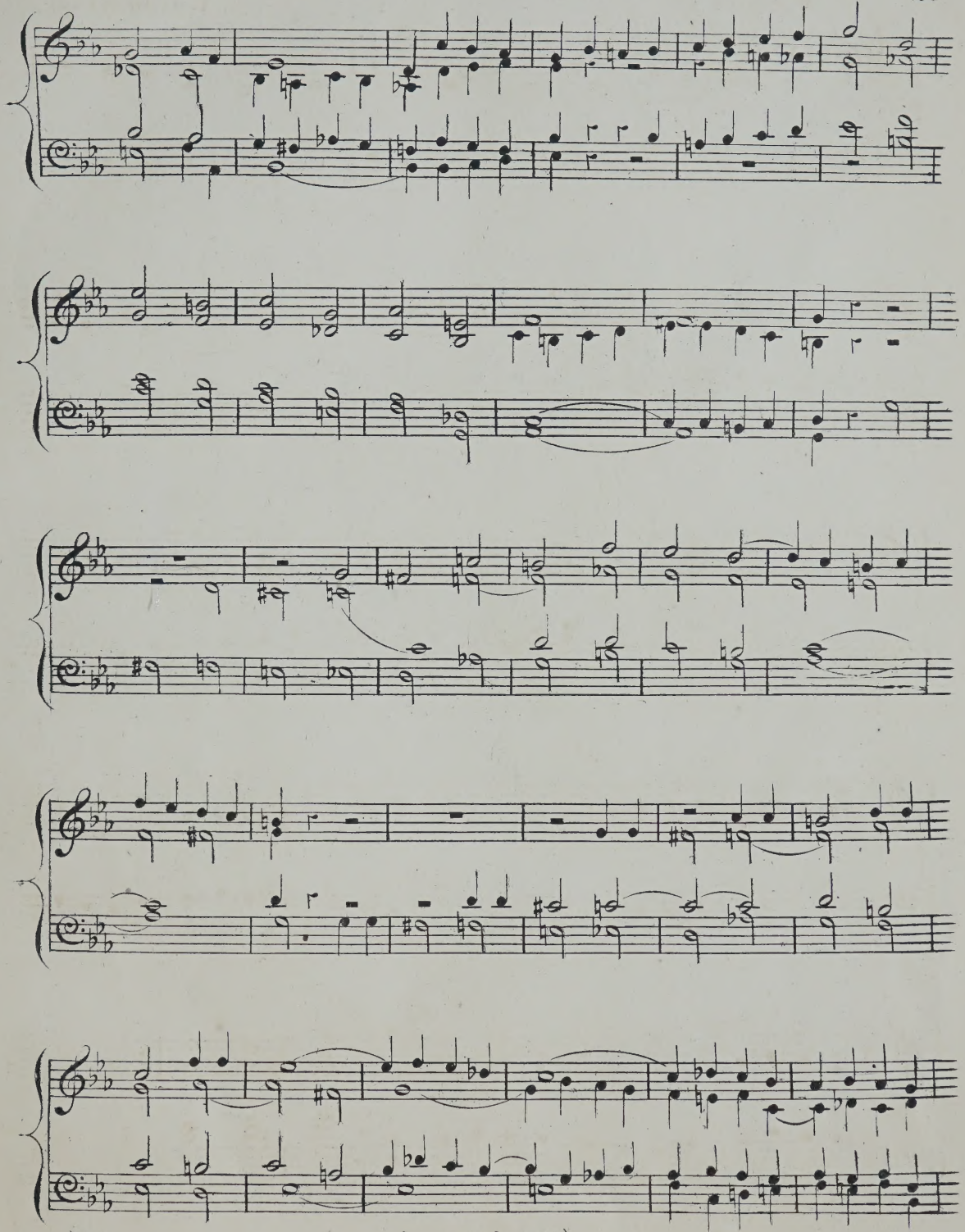
PRELUDE.

ADOLPH HESSE.

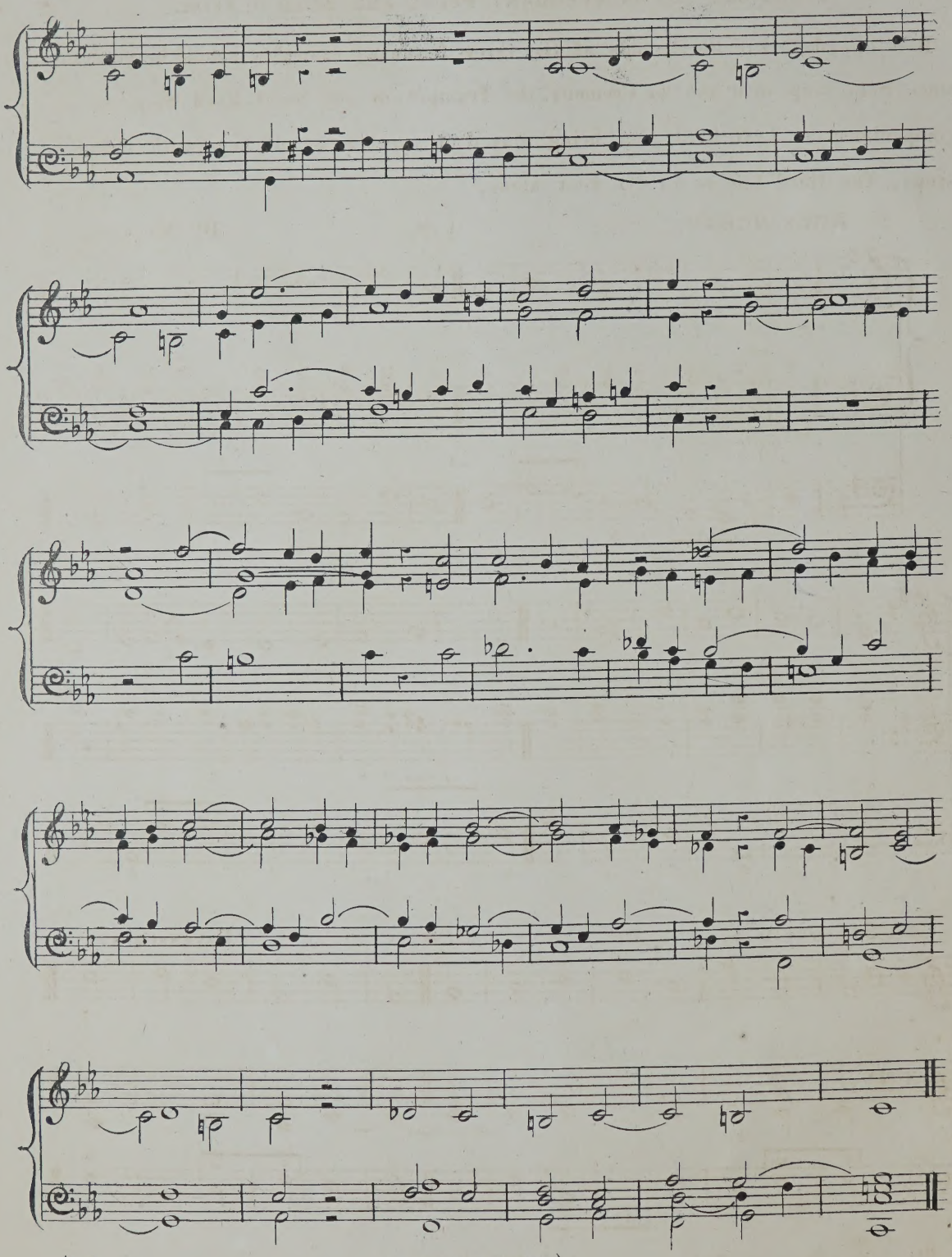
ADAGIO.



(L. C & Cº 5009)



(L.C & Cº 5009)

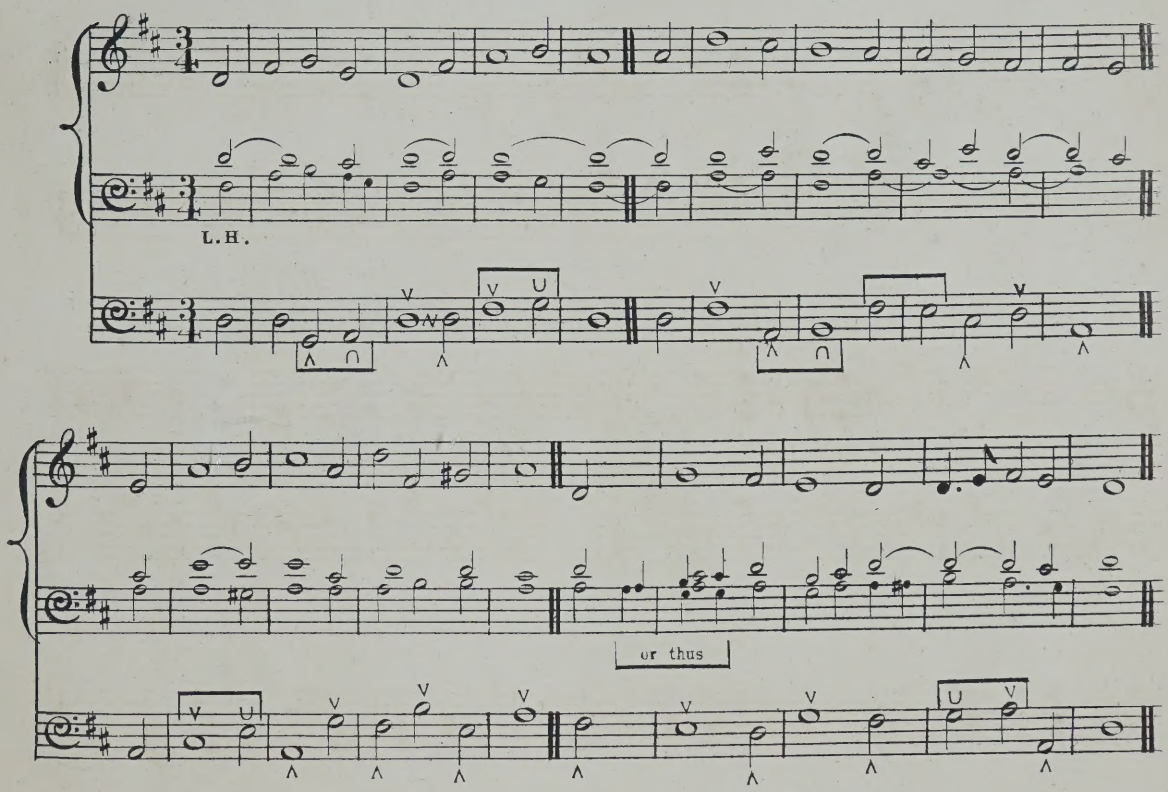


(L. C. & Cº. 5009)

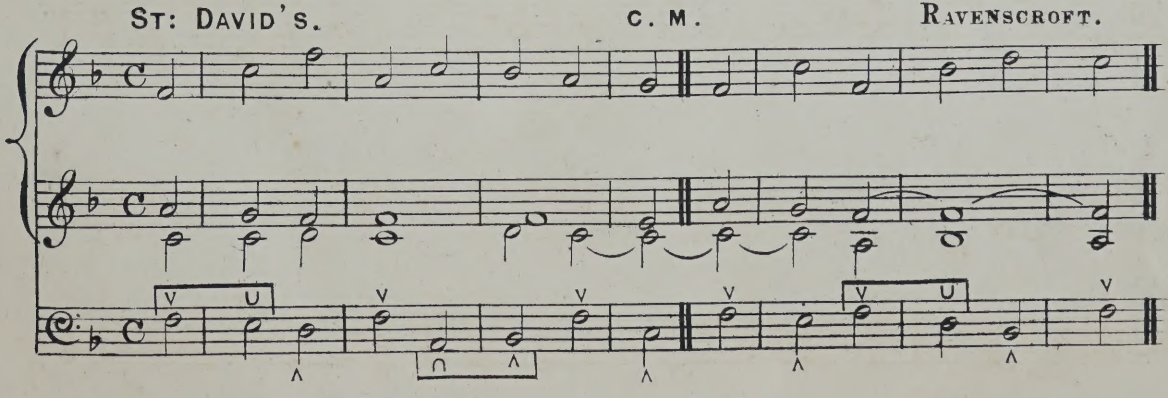
EXERCISES FOR INDEPENDANT PEDAL AND SOLO PLAYING.

It is intended that the melody of the three following examples should be played on some Solo stop such as the Cremona, the Trumpet, or any Swell Reed Stop, the accompaniment or Left hand part being played on another set of keys, with softer stops. The third line is for the Feet alone.

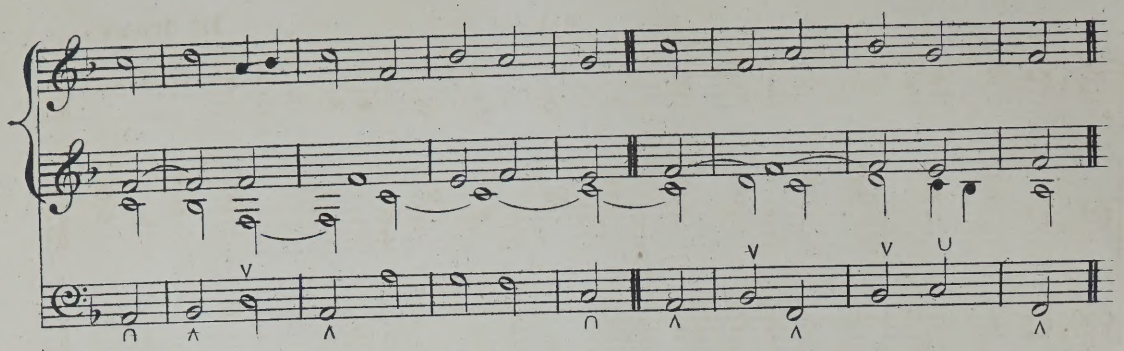
ROCKINGHAM. L.M. Dr MILLAR.



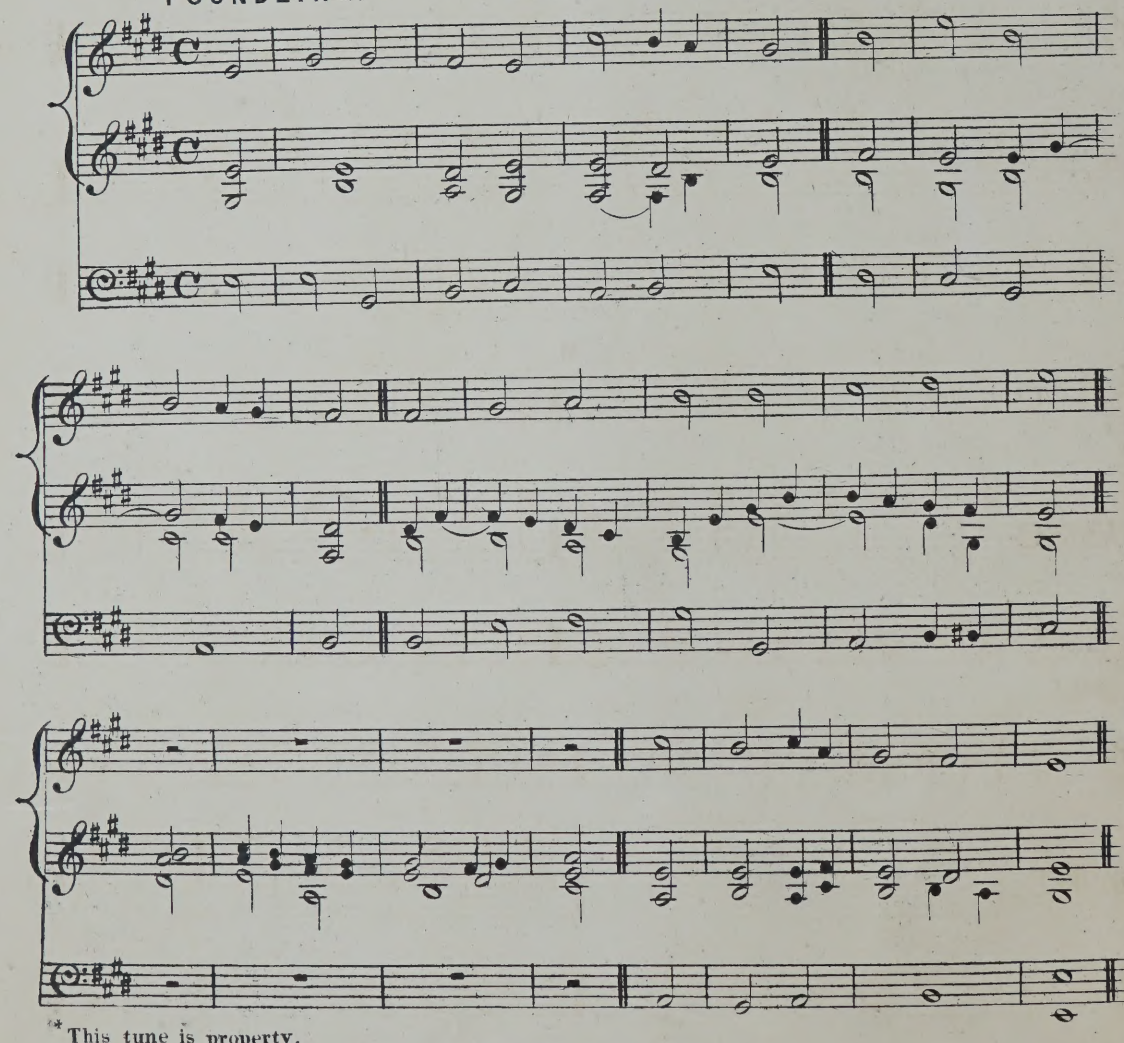
ST: DAVID'S. C. M. RAVENSCROFT.



(L.C & Co 5009)



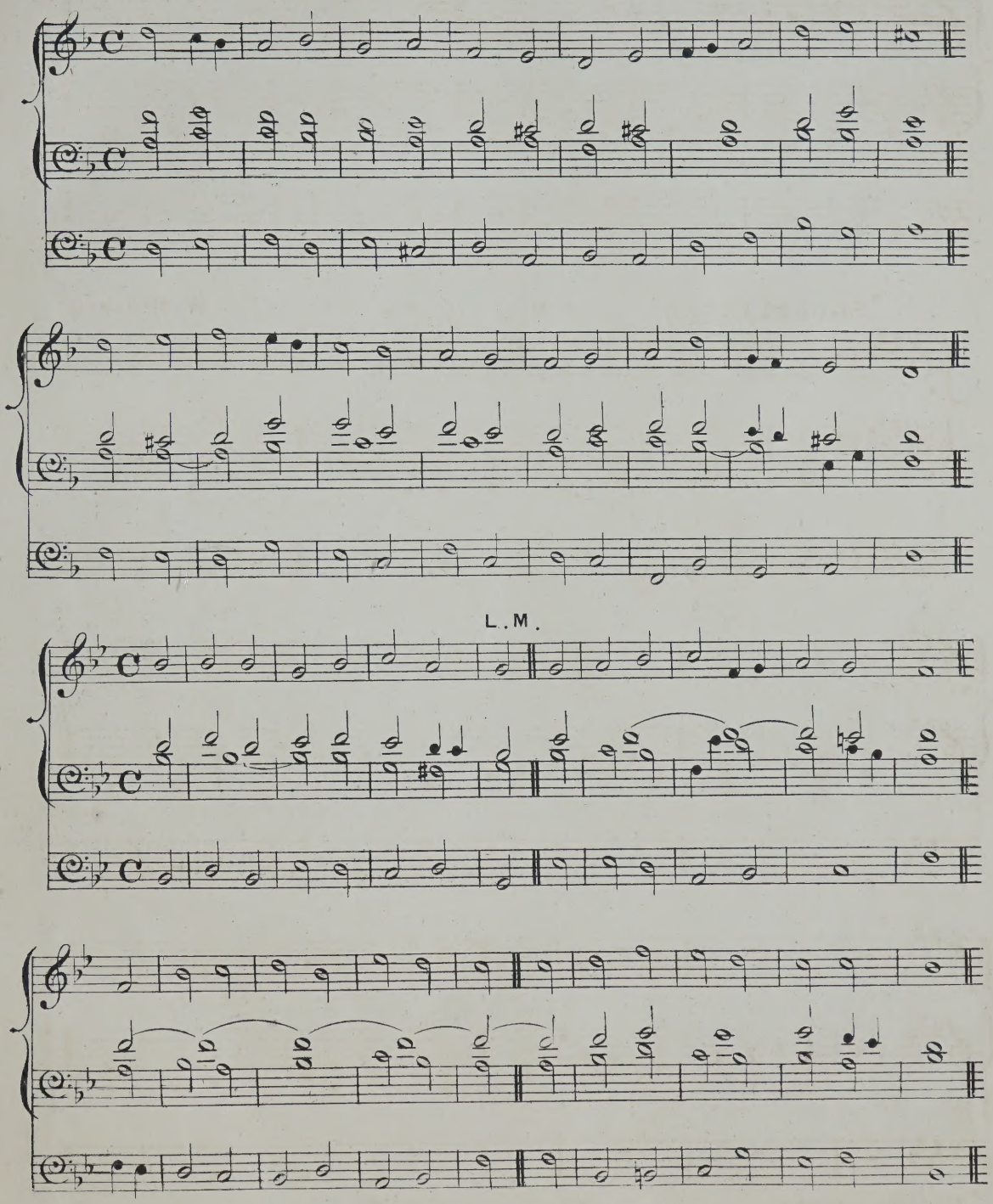
*FOUNDLING. C.M. 8.6.8.6. W. RUSSELL.



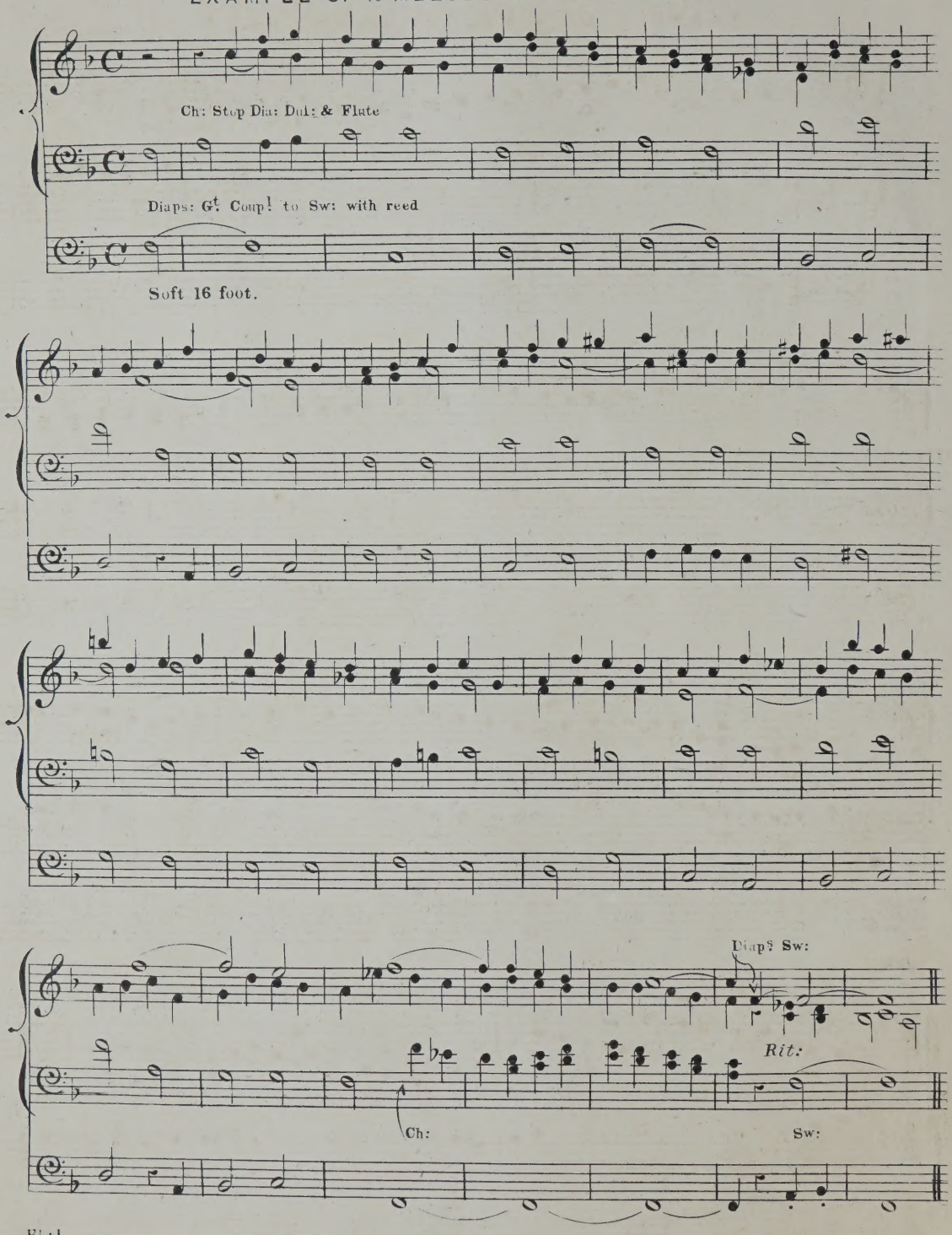
*This tune is property.

(L. C & Co. 5009)

8.7.8.7. Dr Boyce.

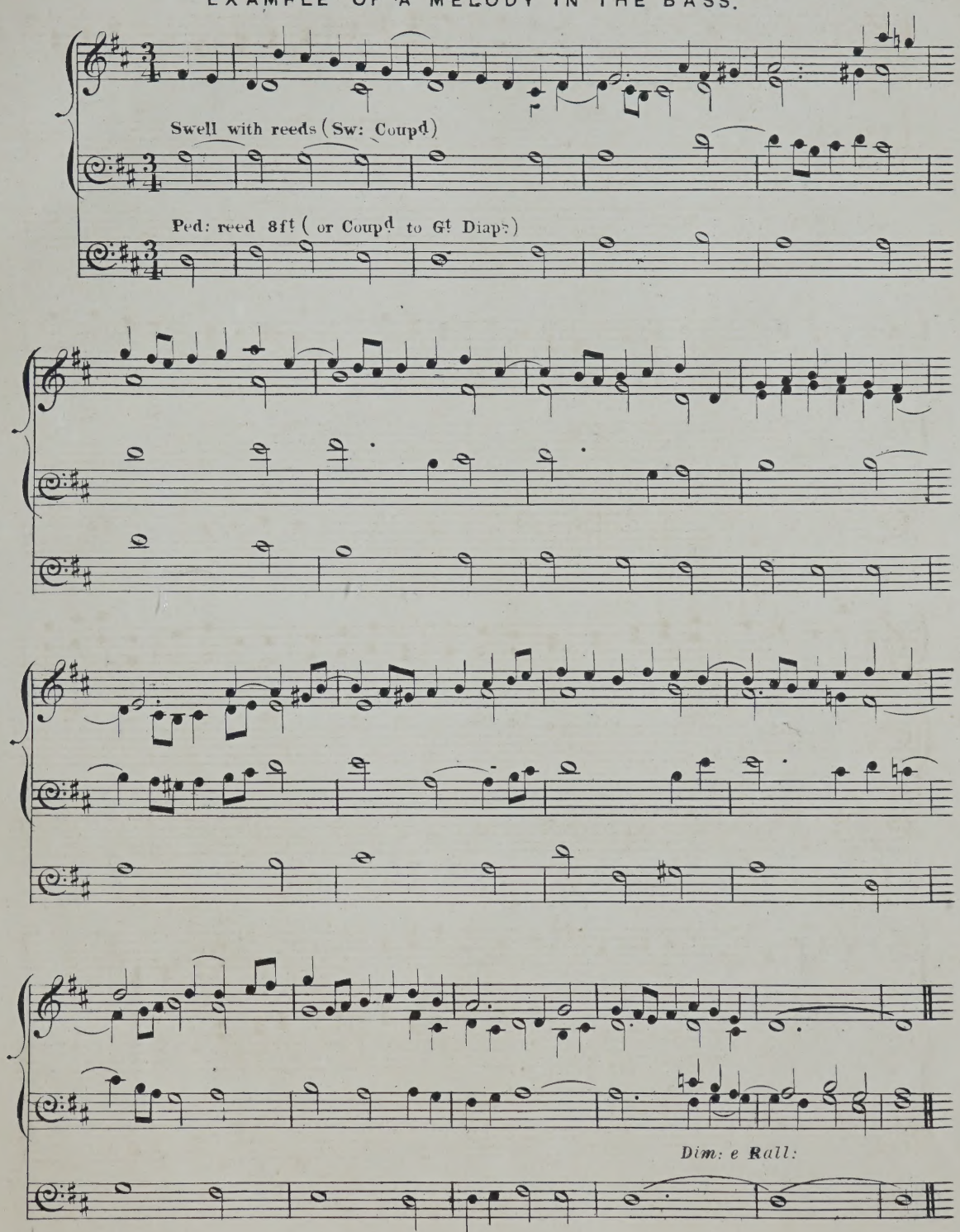


EXAMPLE OF A MELODY IN THE TENOR.



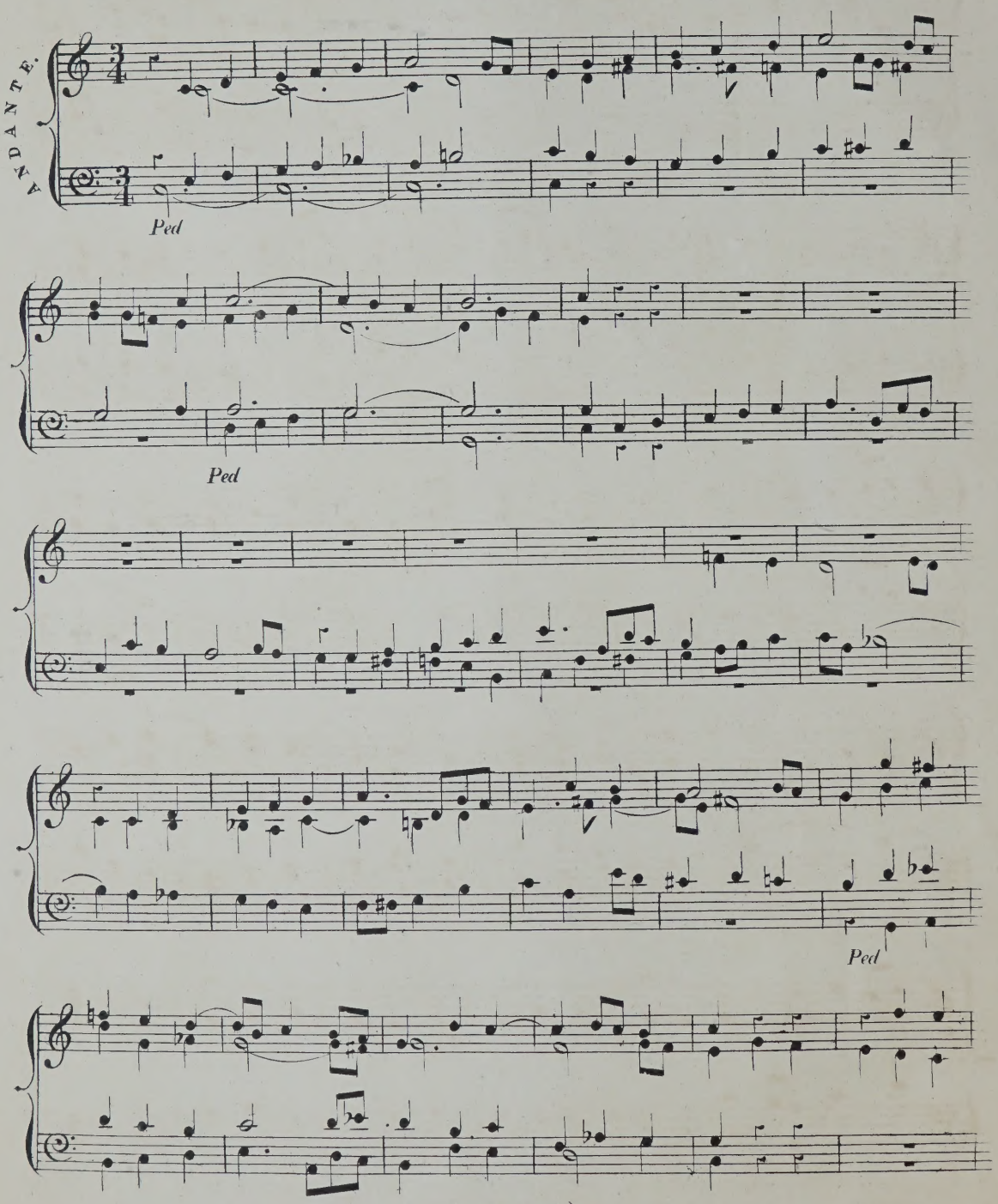
Bk:1.

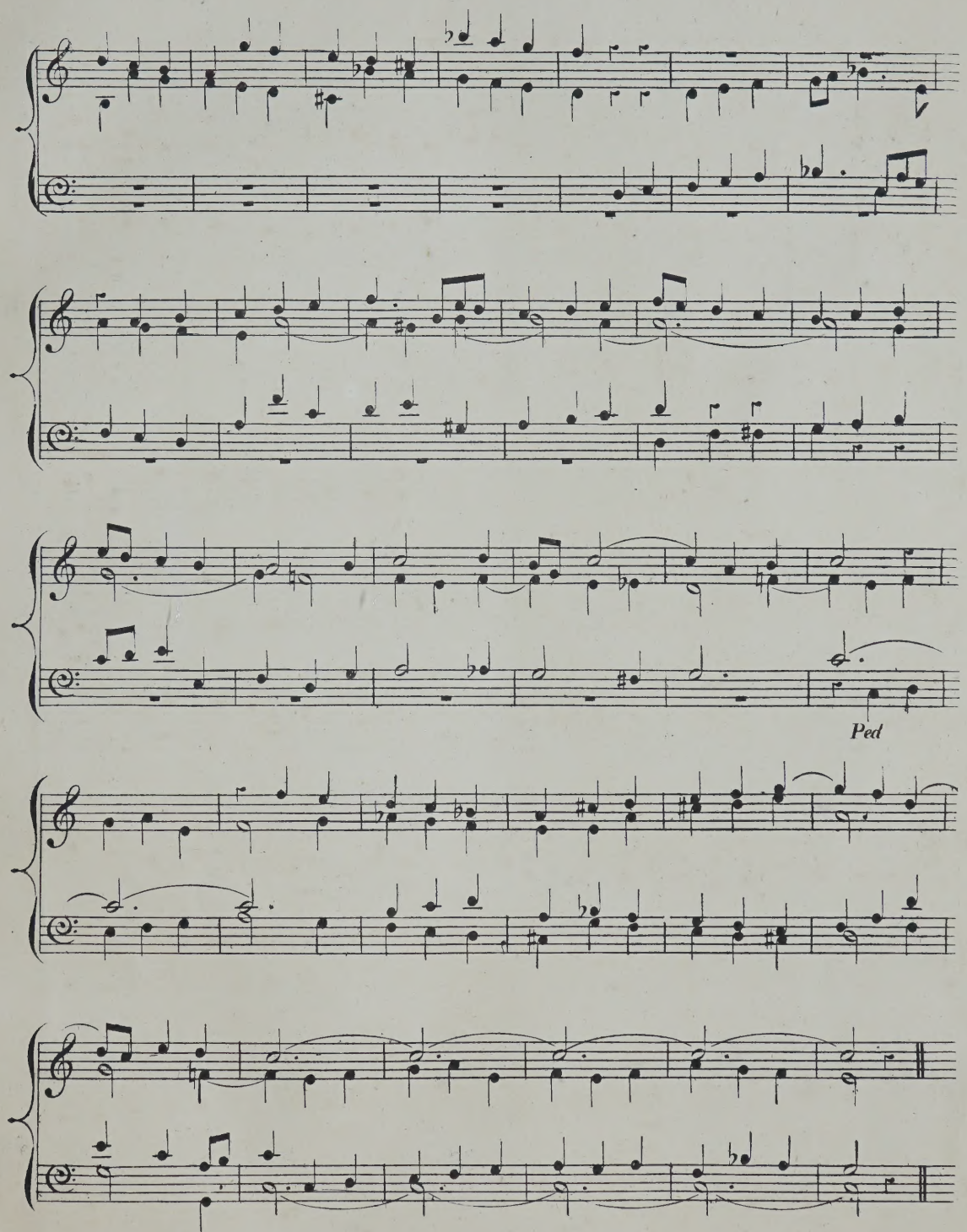
EXAMPLE OF A MELODY IN THE BASS.



(L.C & Co 5009)

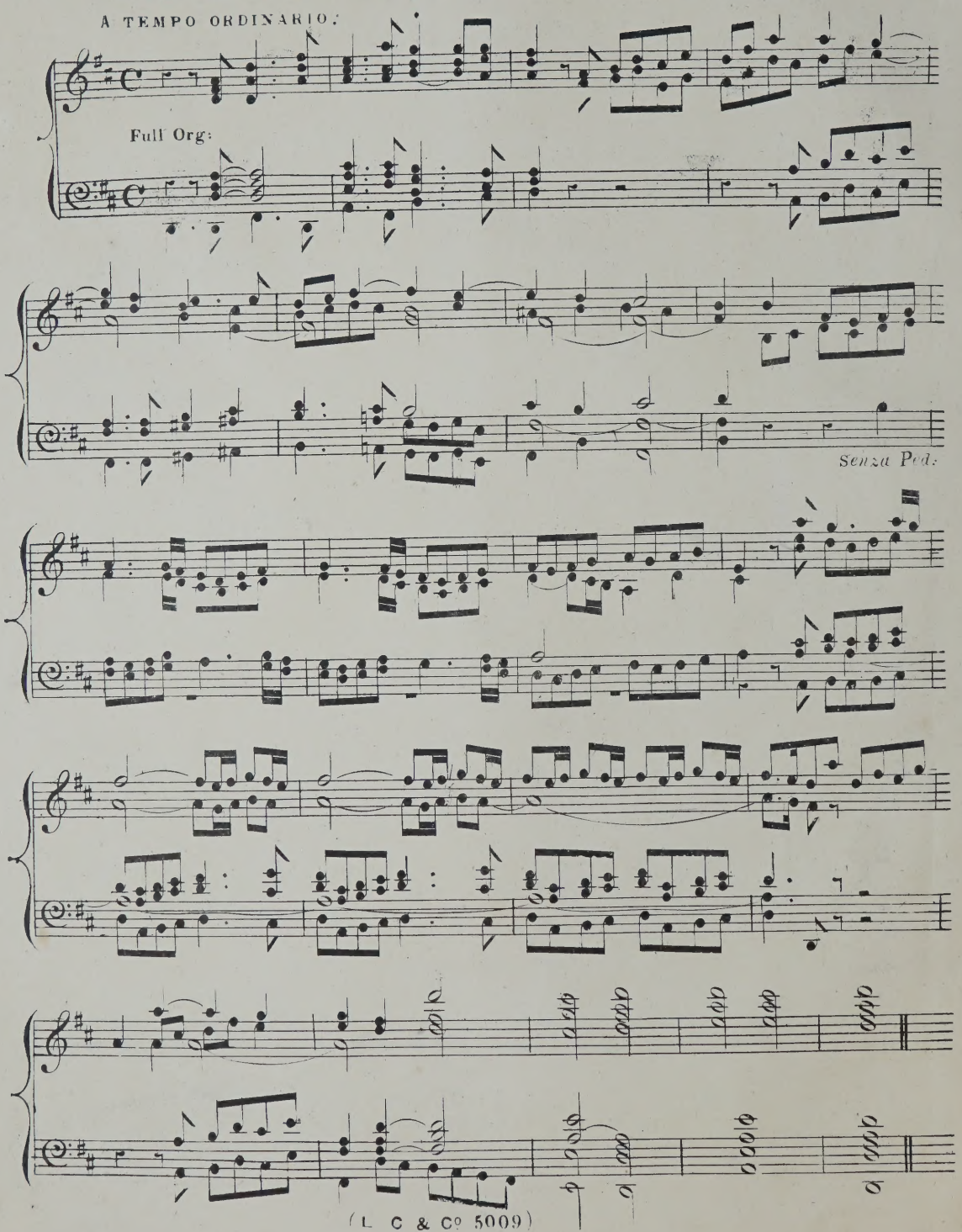
INTRODUCTION & FUGHETTA. RINCK.



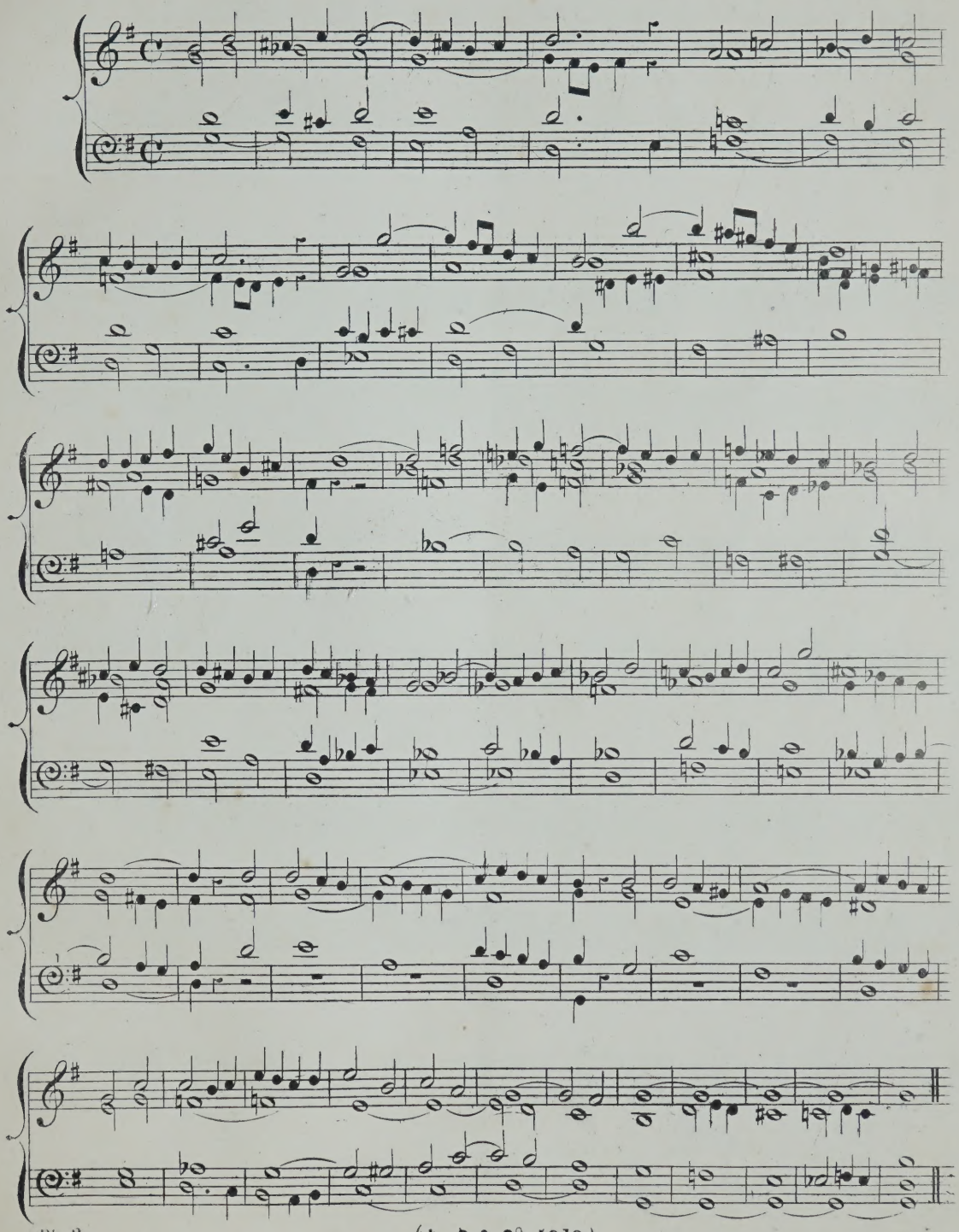


(L. C & Co. 5009)

"THOU ART THE KING OF GLORY." HANDEL.



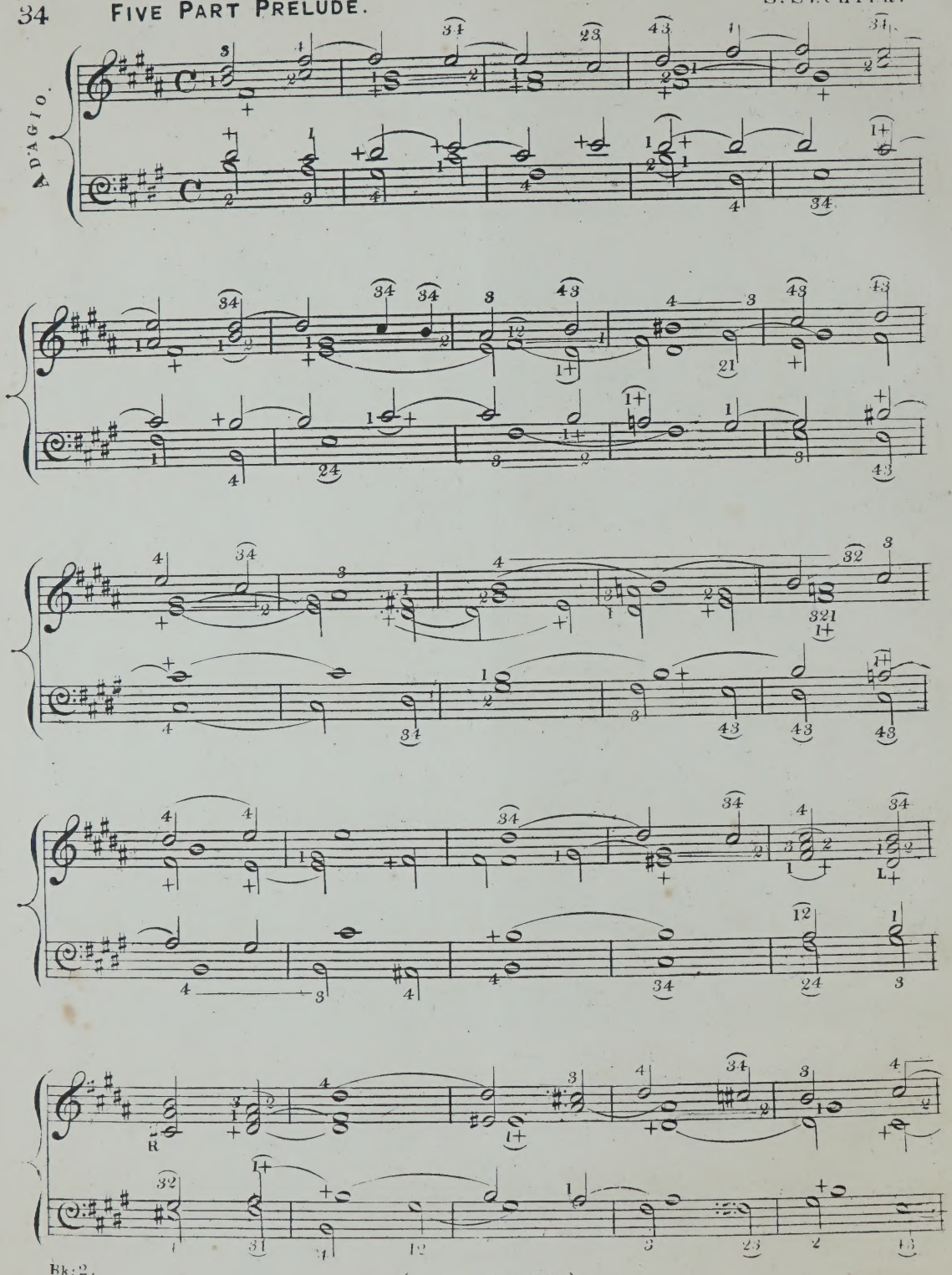
A. Hesse.



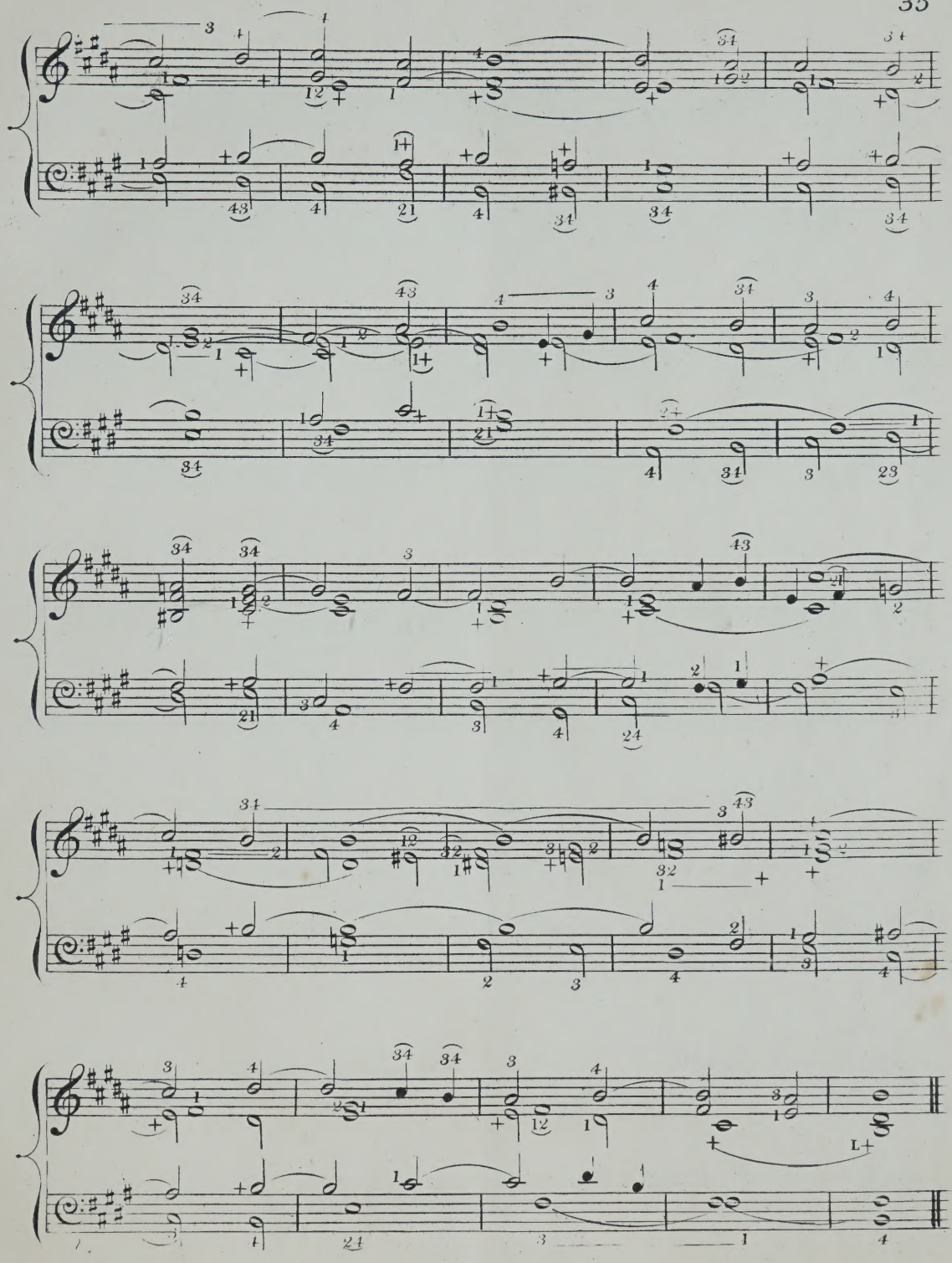
(L. C. & C° 5010)

FIVE PART PRELUDE.

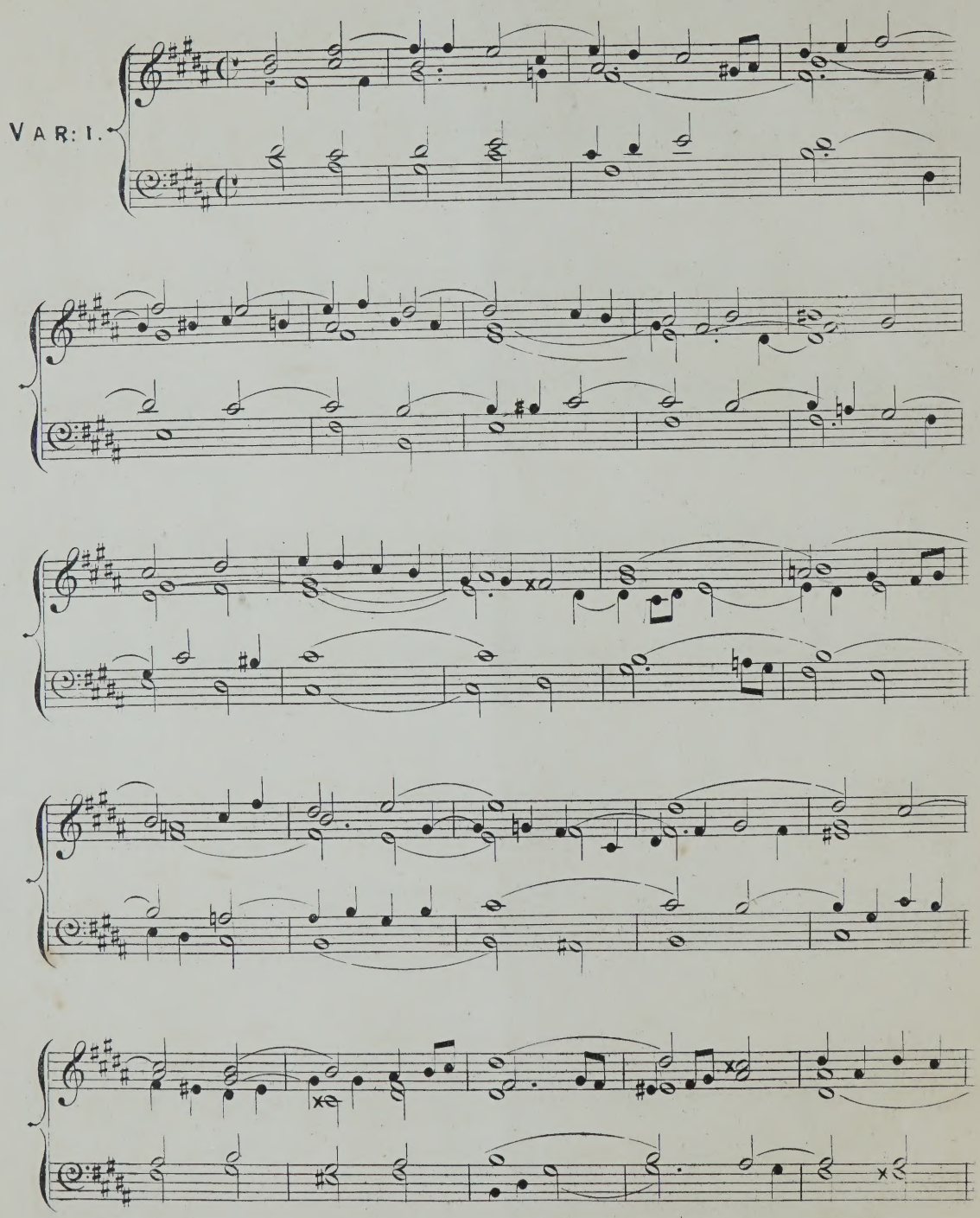
S. SECHTER.



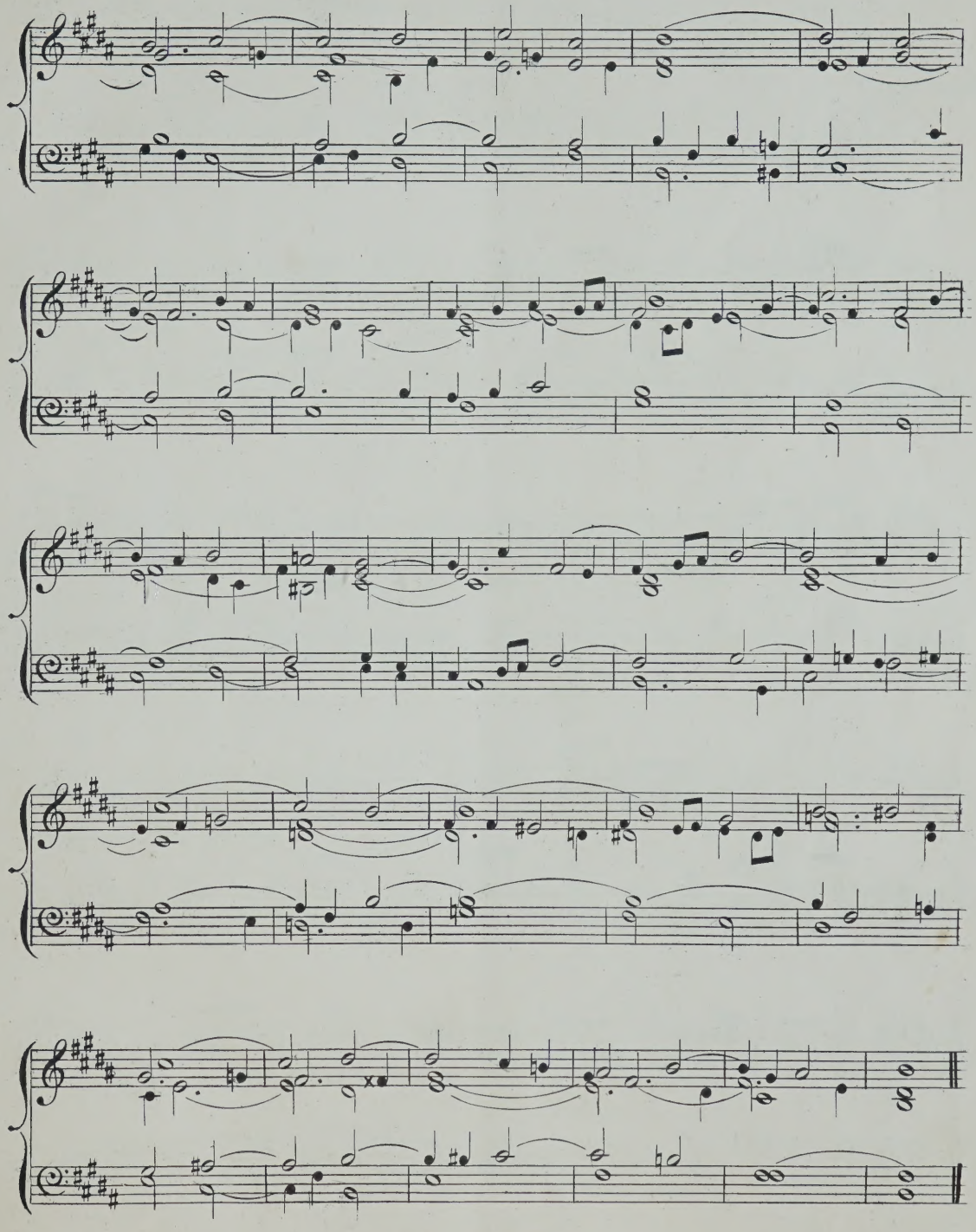
(L. C & Cº. 5010)



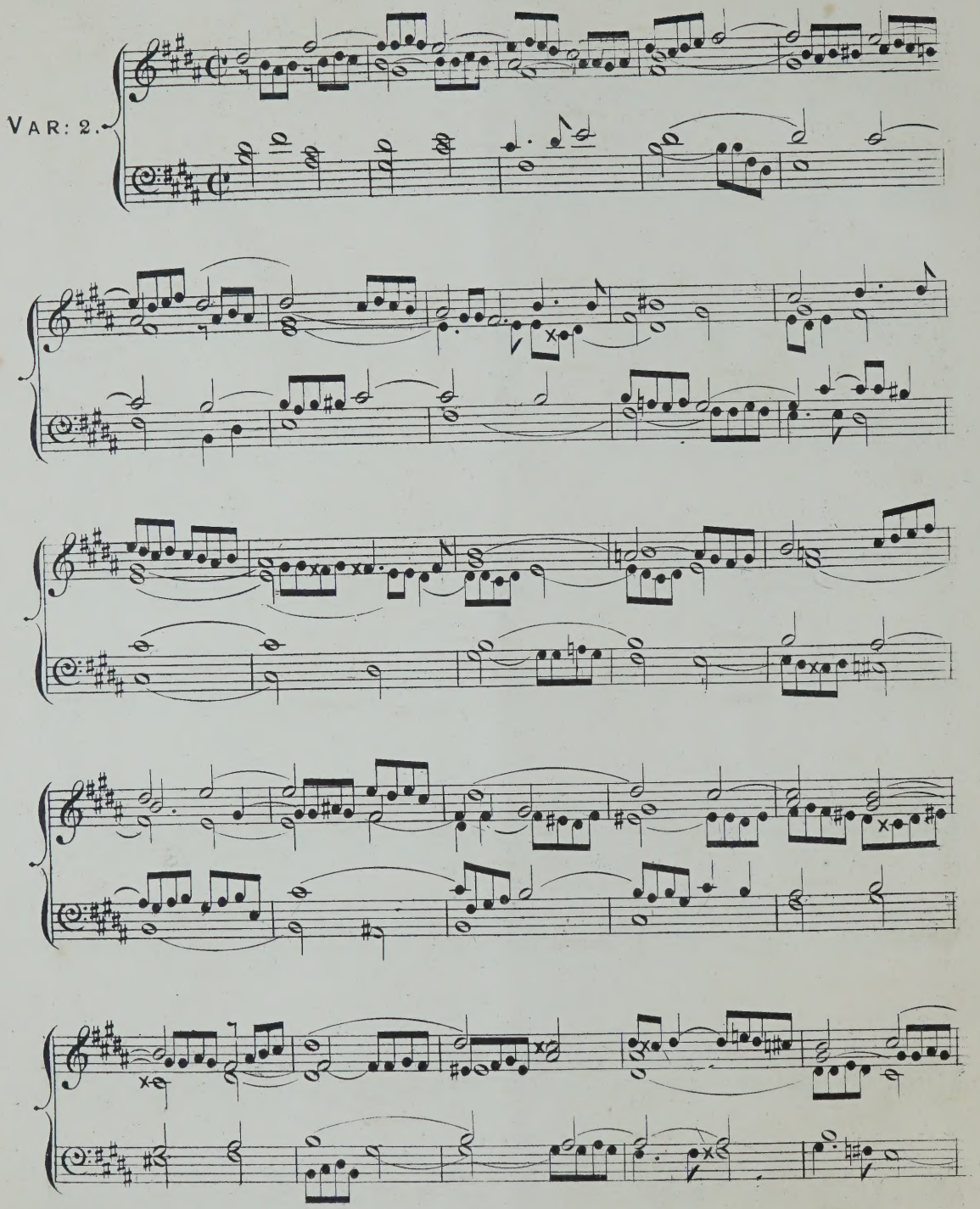
(L. C & C. 5010)



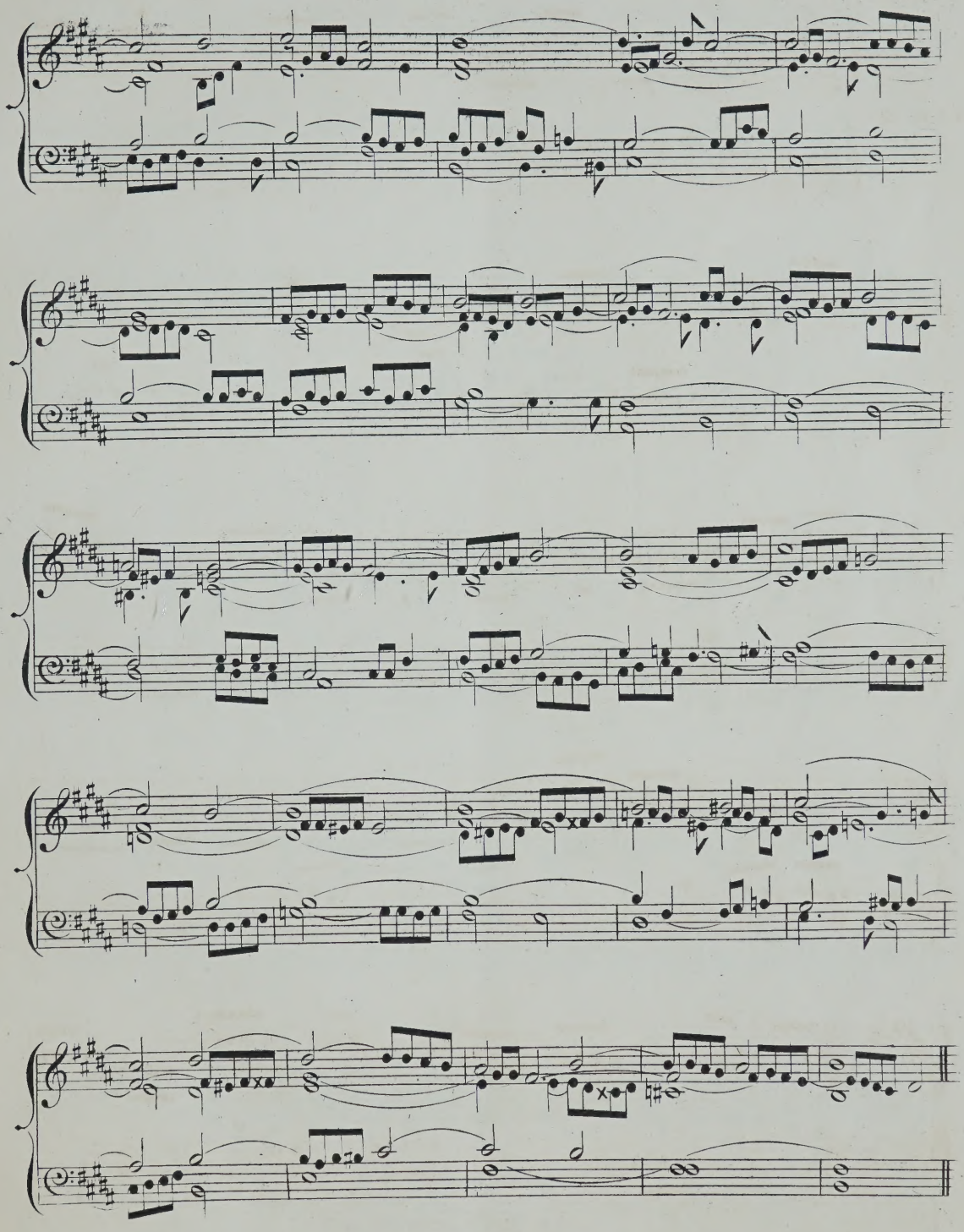
(J. C. & Co. 5010)



(L. C & Co 5010)



(L. C & Co 5010)

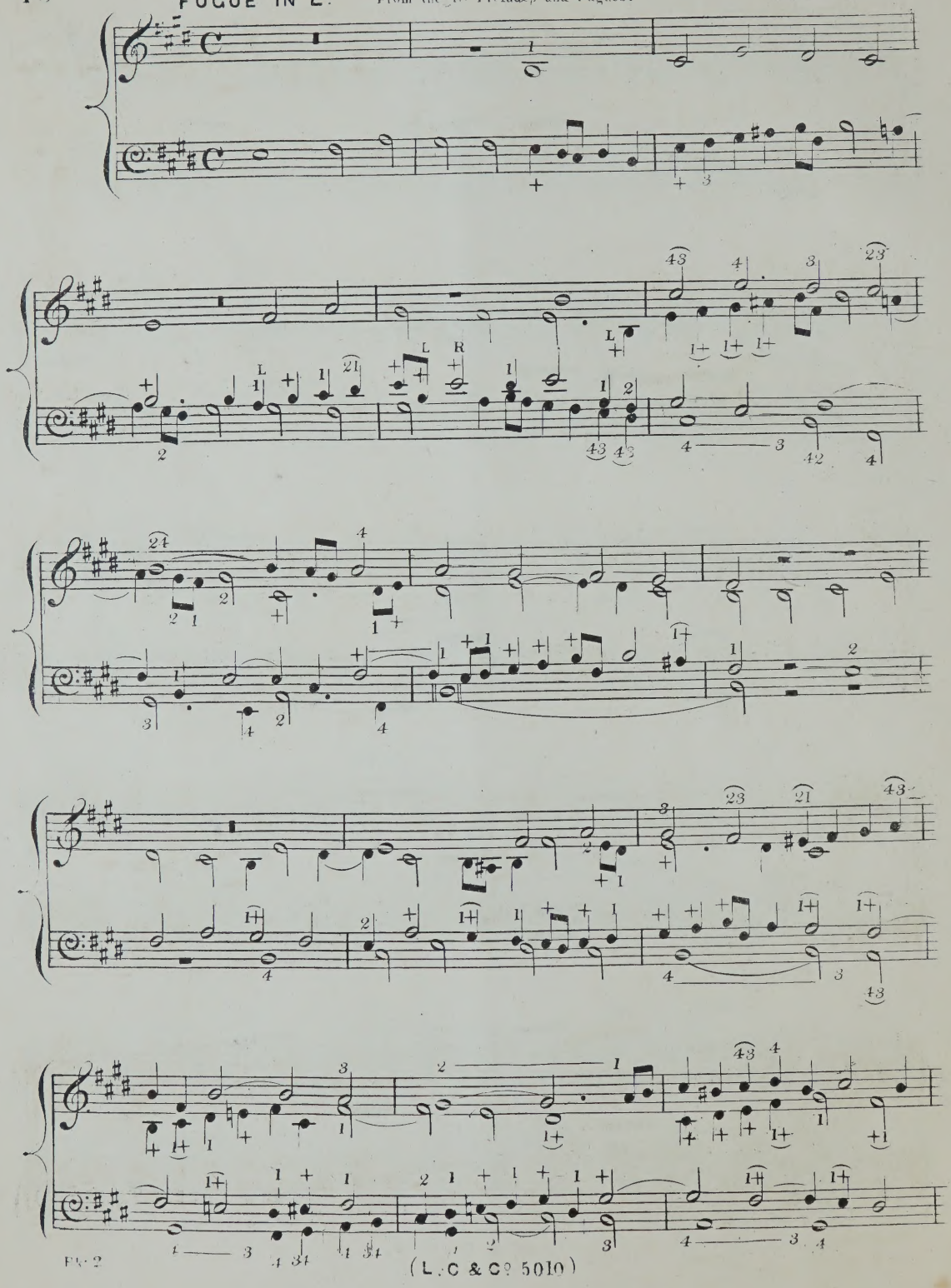


(L. C & Cº 5010)

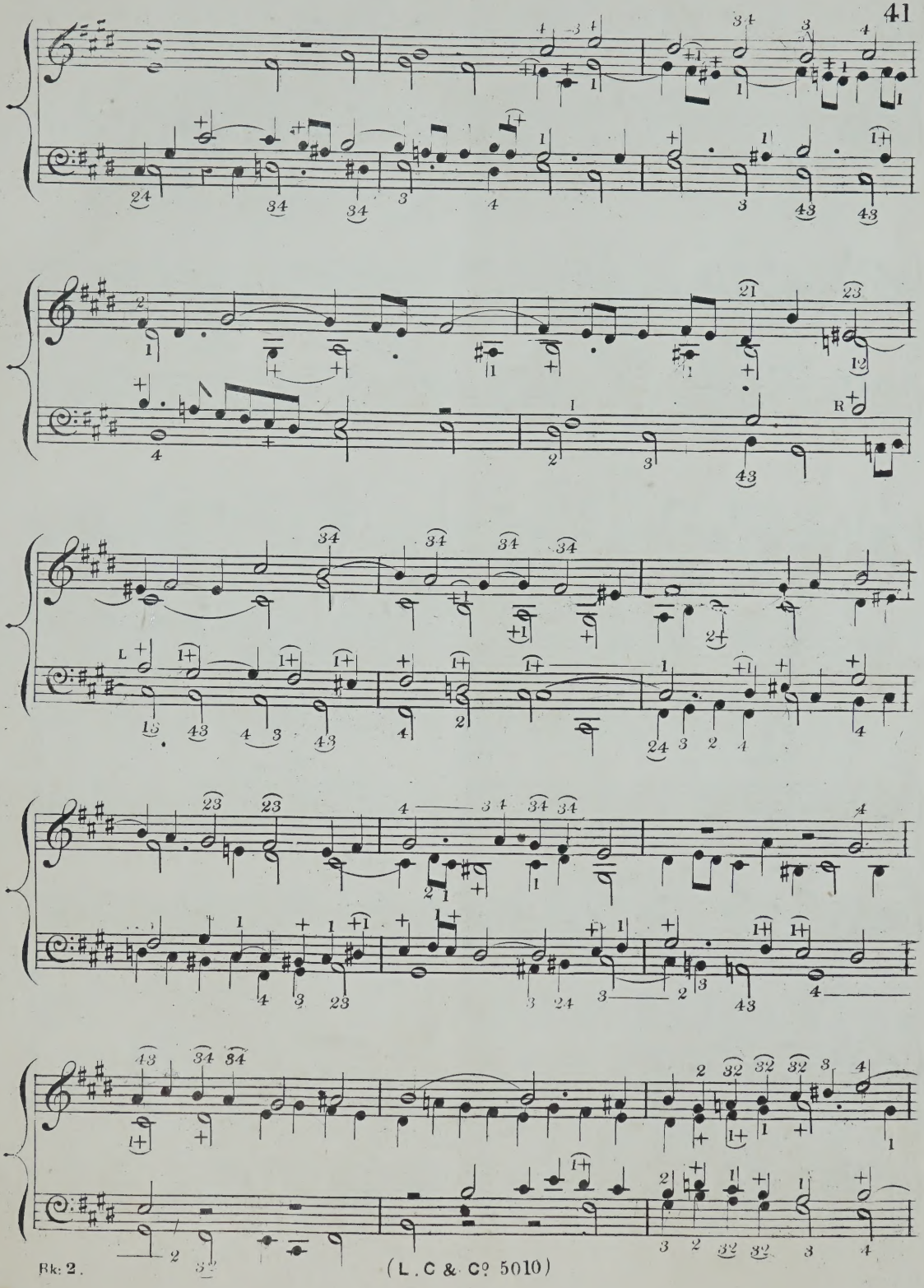
FUGUE IN E.

From the 48 Preludes and Fugues.

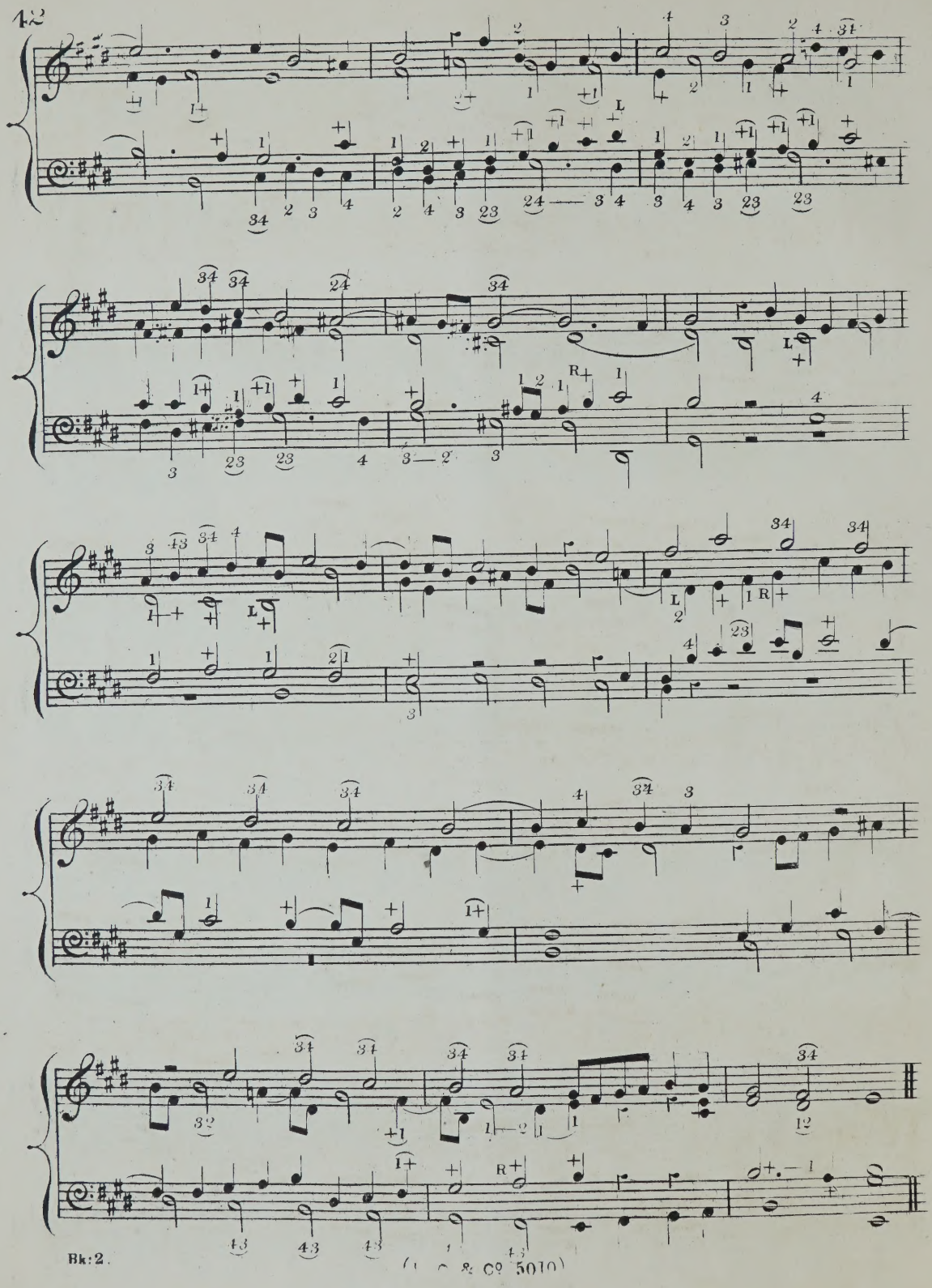
J.S.BACH.



(L.C & Co. 5010)

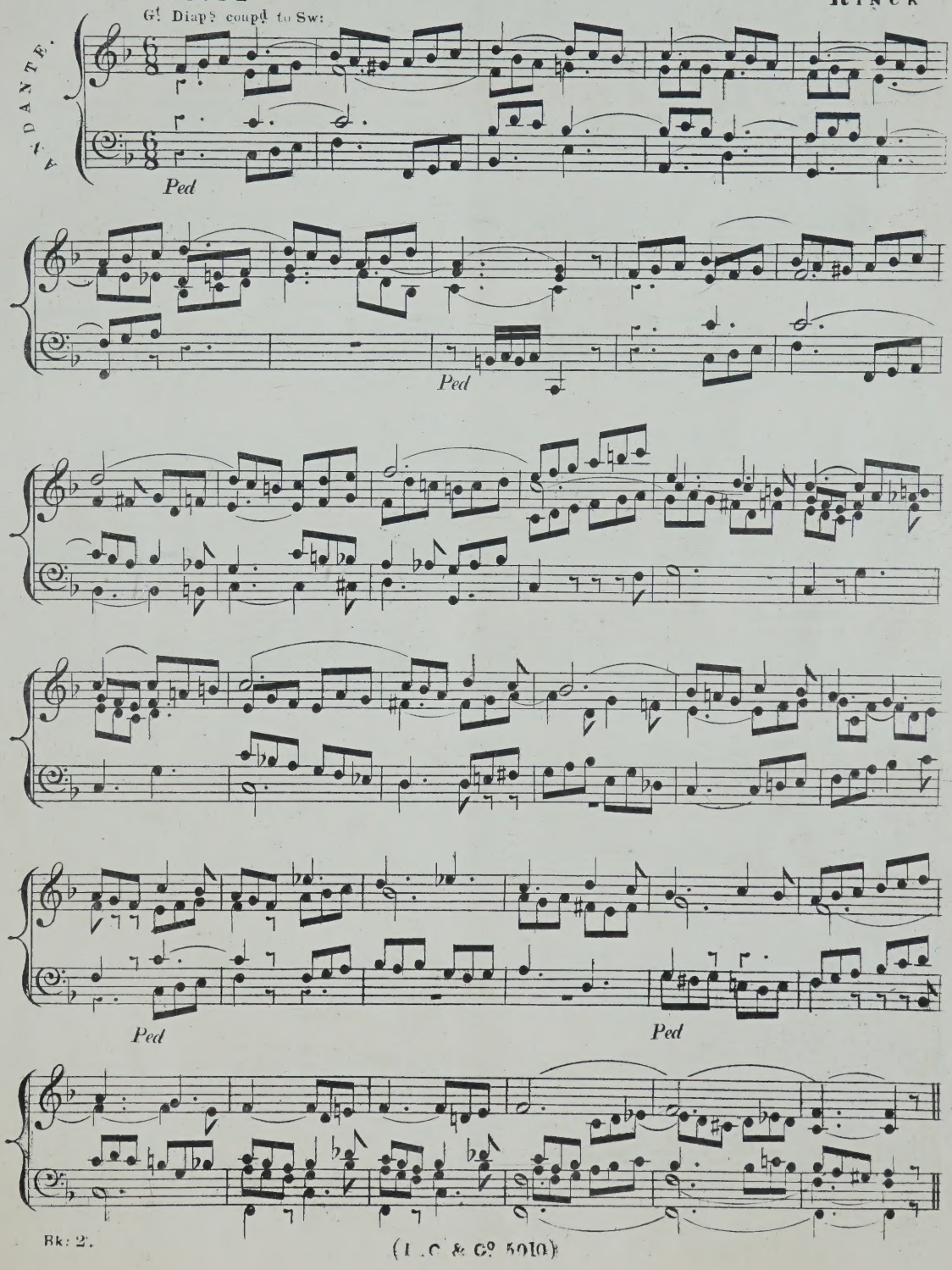


(L. C & Co 5010)



PRELUDE

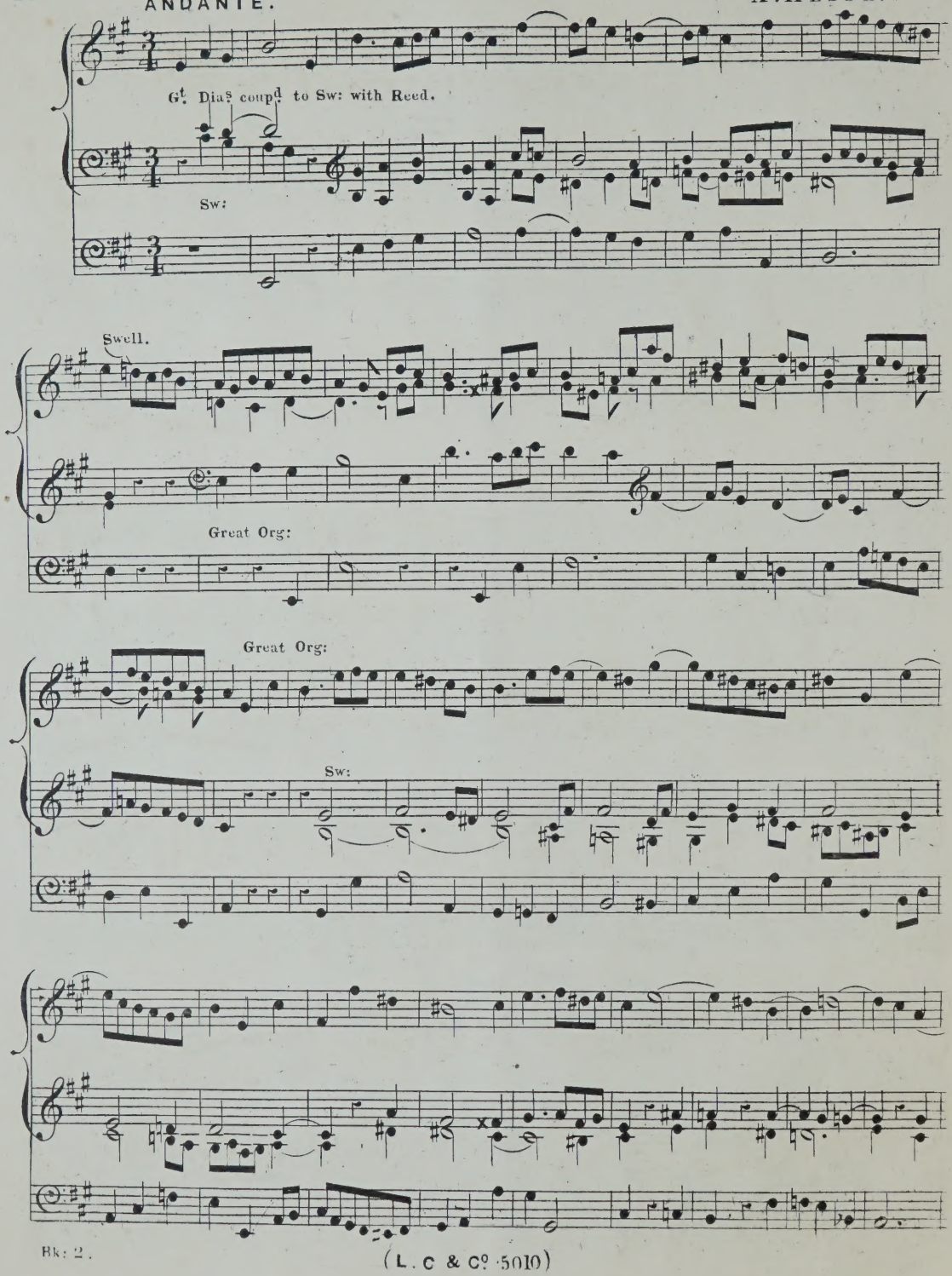
RINCK



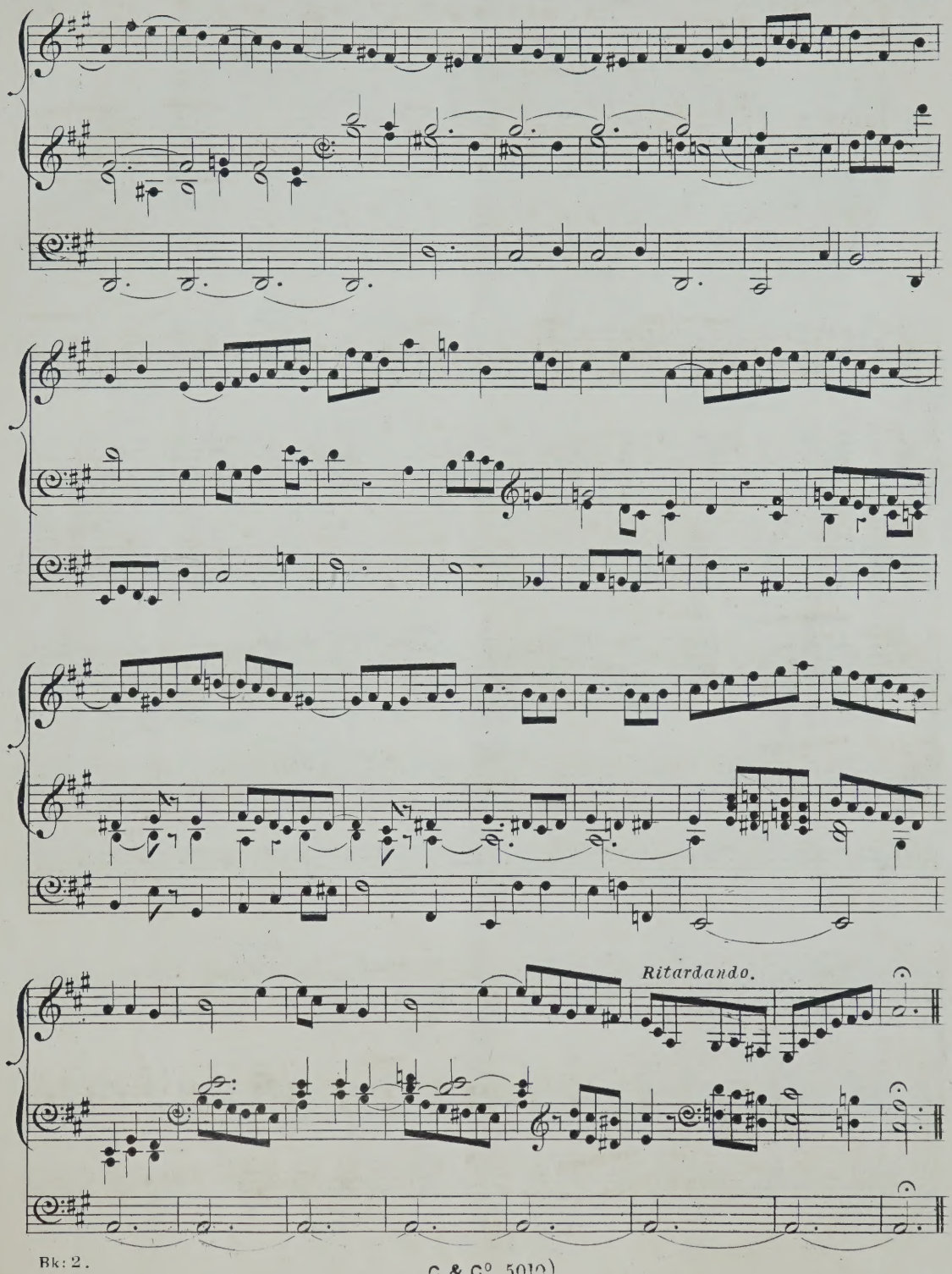
(L. C. & Co. 5010)

ANDANTE.

A. HESSE.



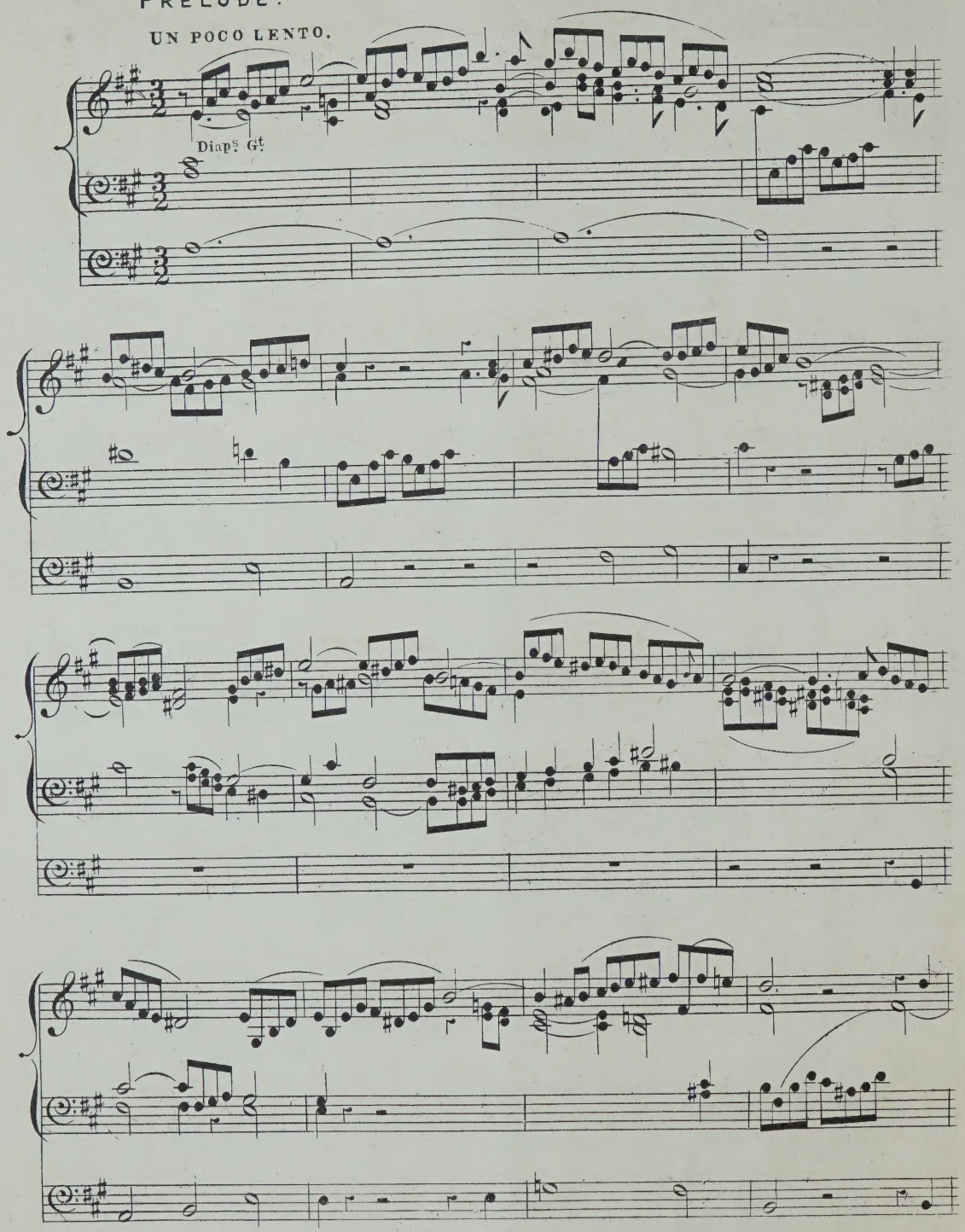
(L. C & Co. 5010)


Ritardando.

PRELUDE.

E. F. RICHTER.

UN POCO LENTO.



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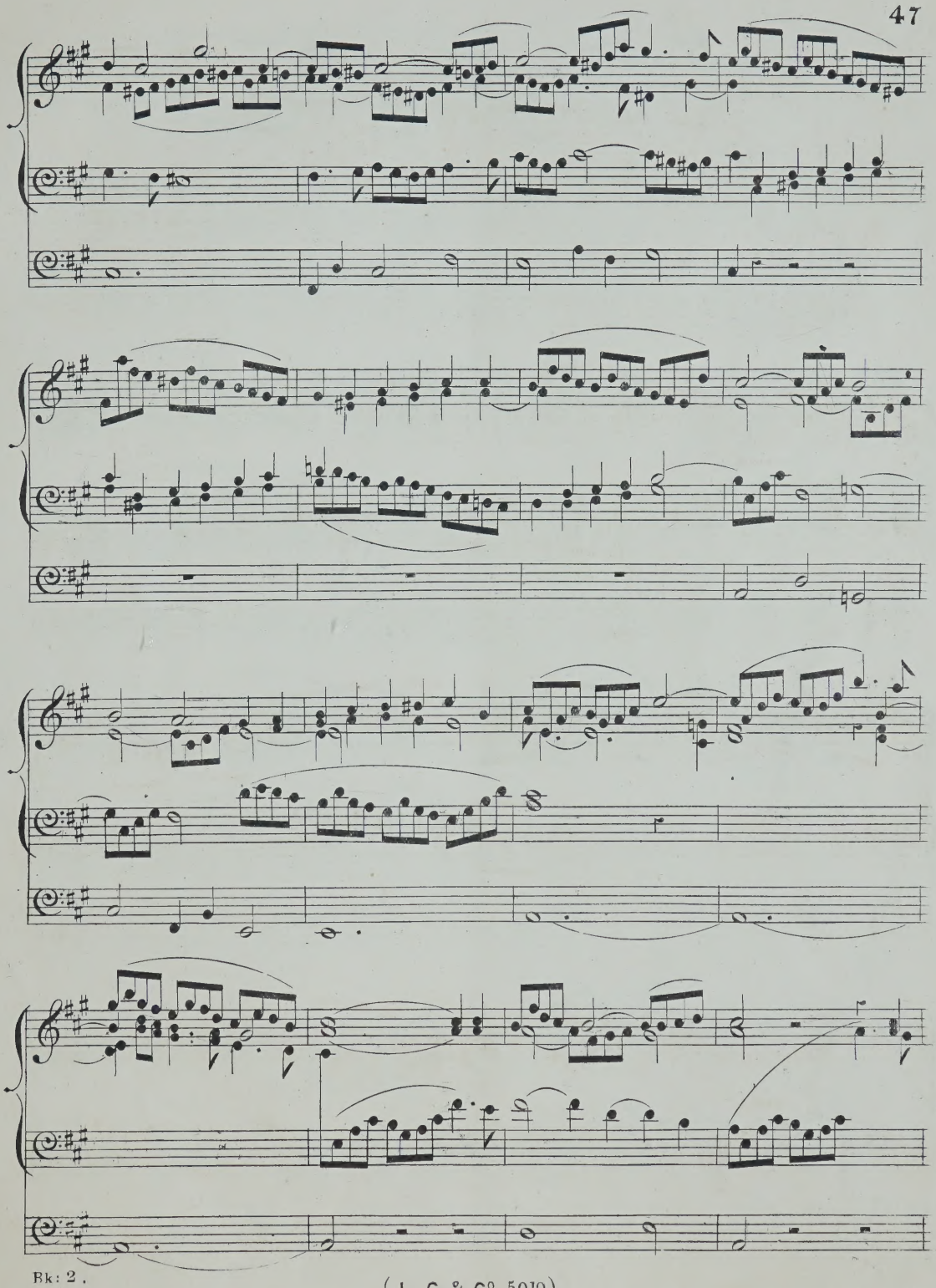

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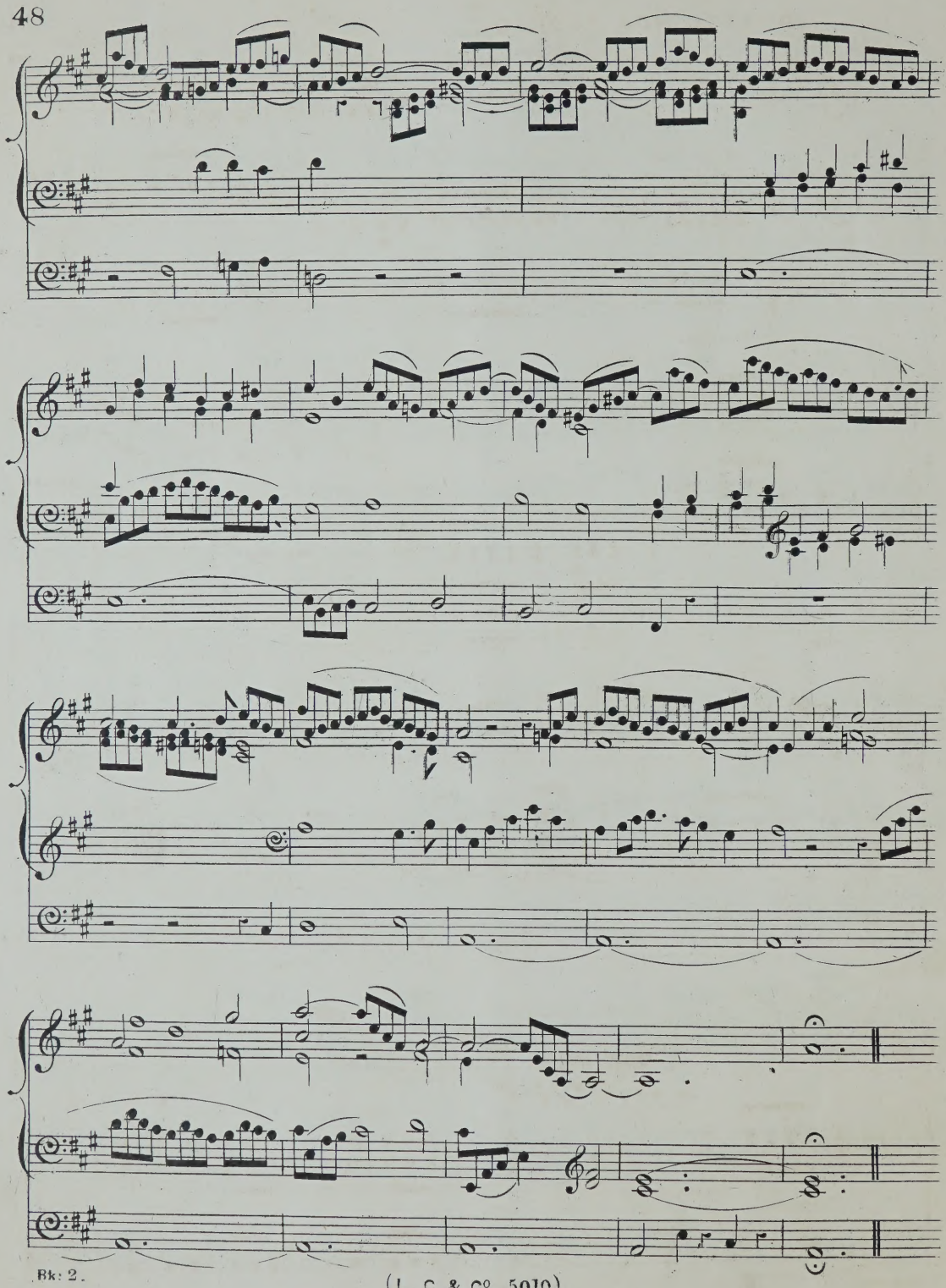

(L. C. & Co. 5010)

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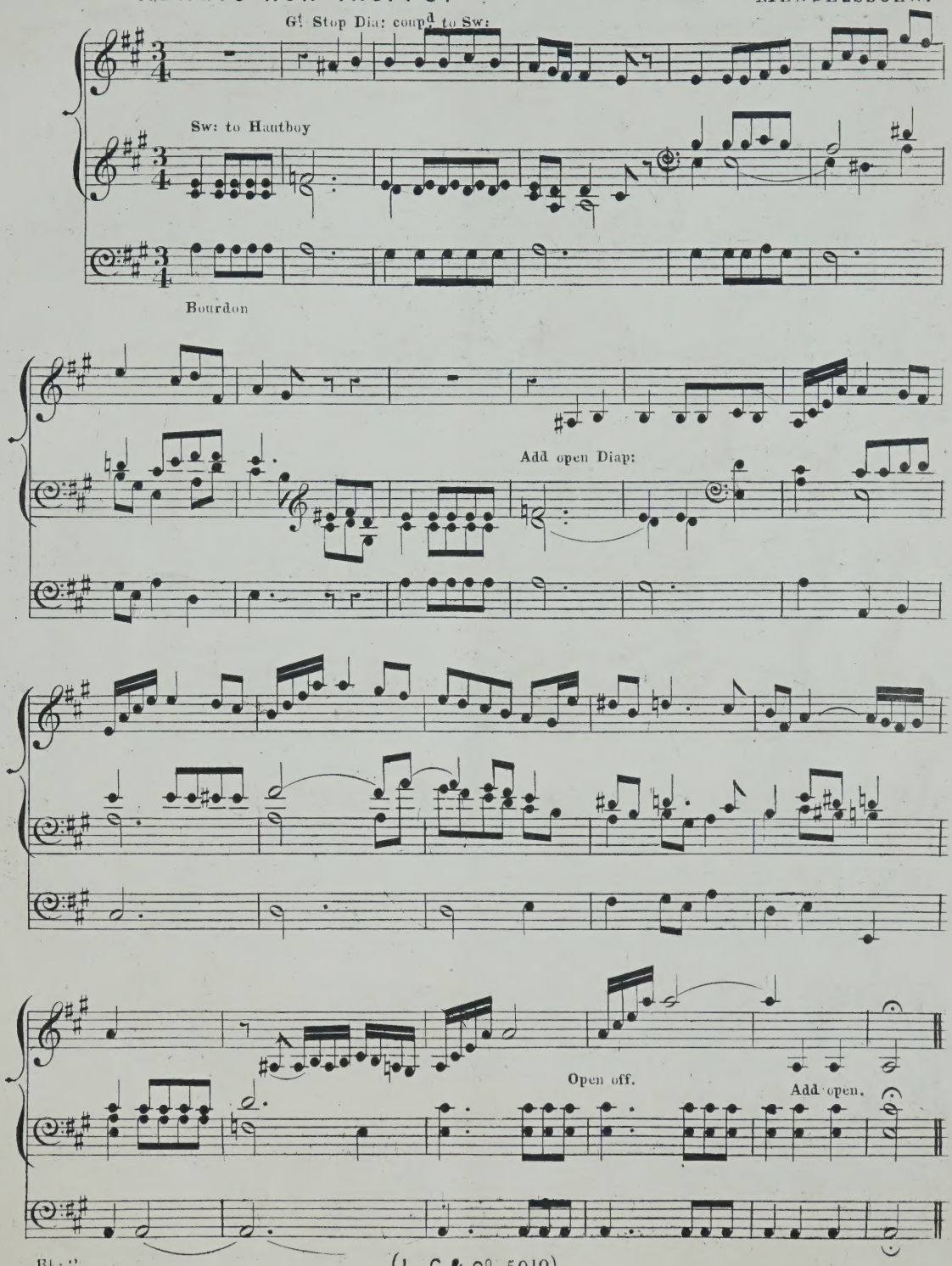

(L C & Co 5010)

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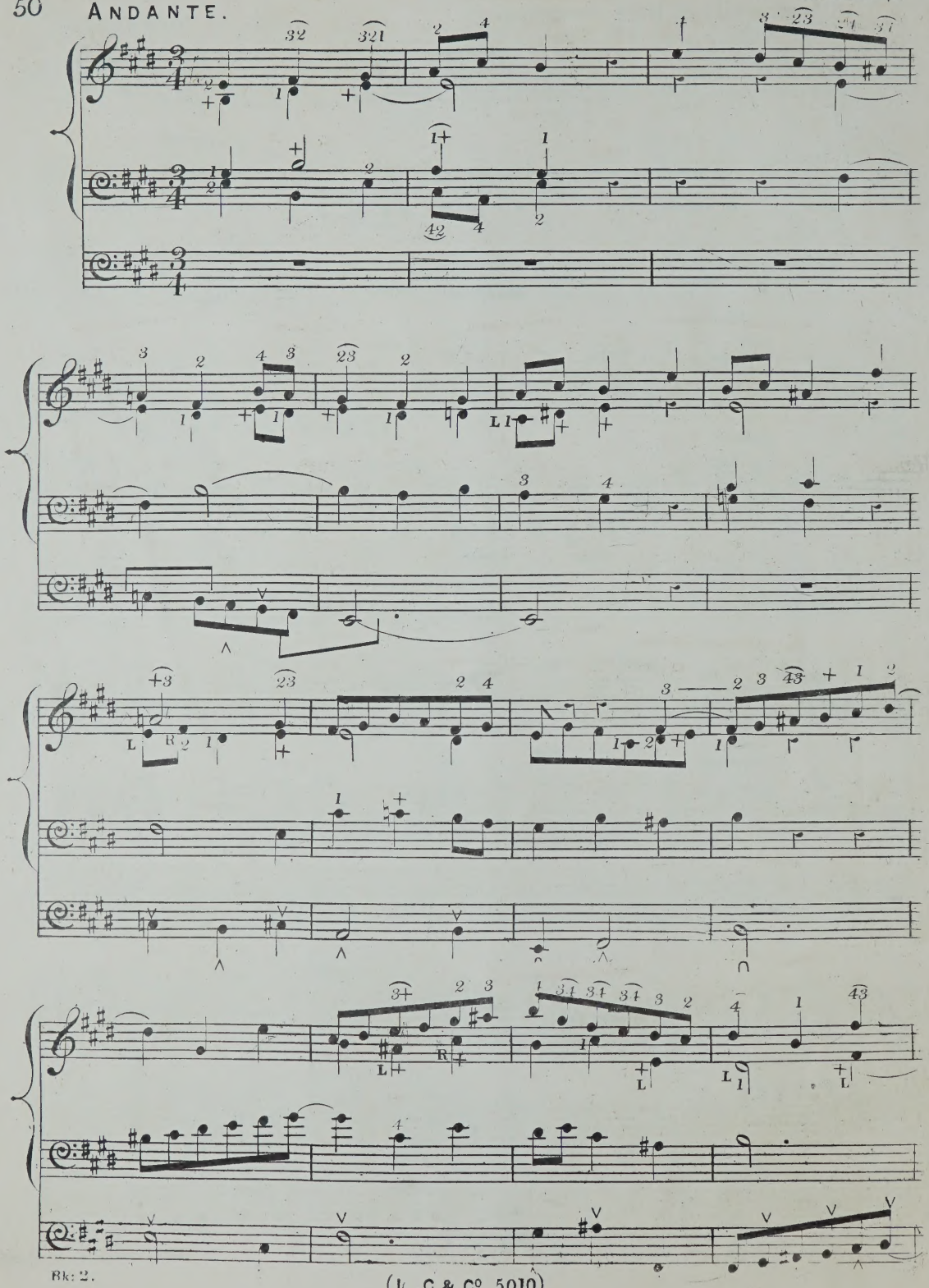
A. HESSE.



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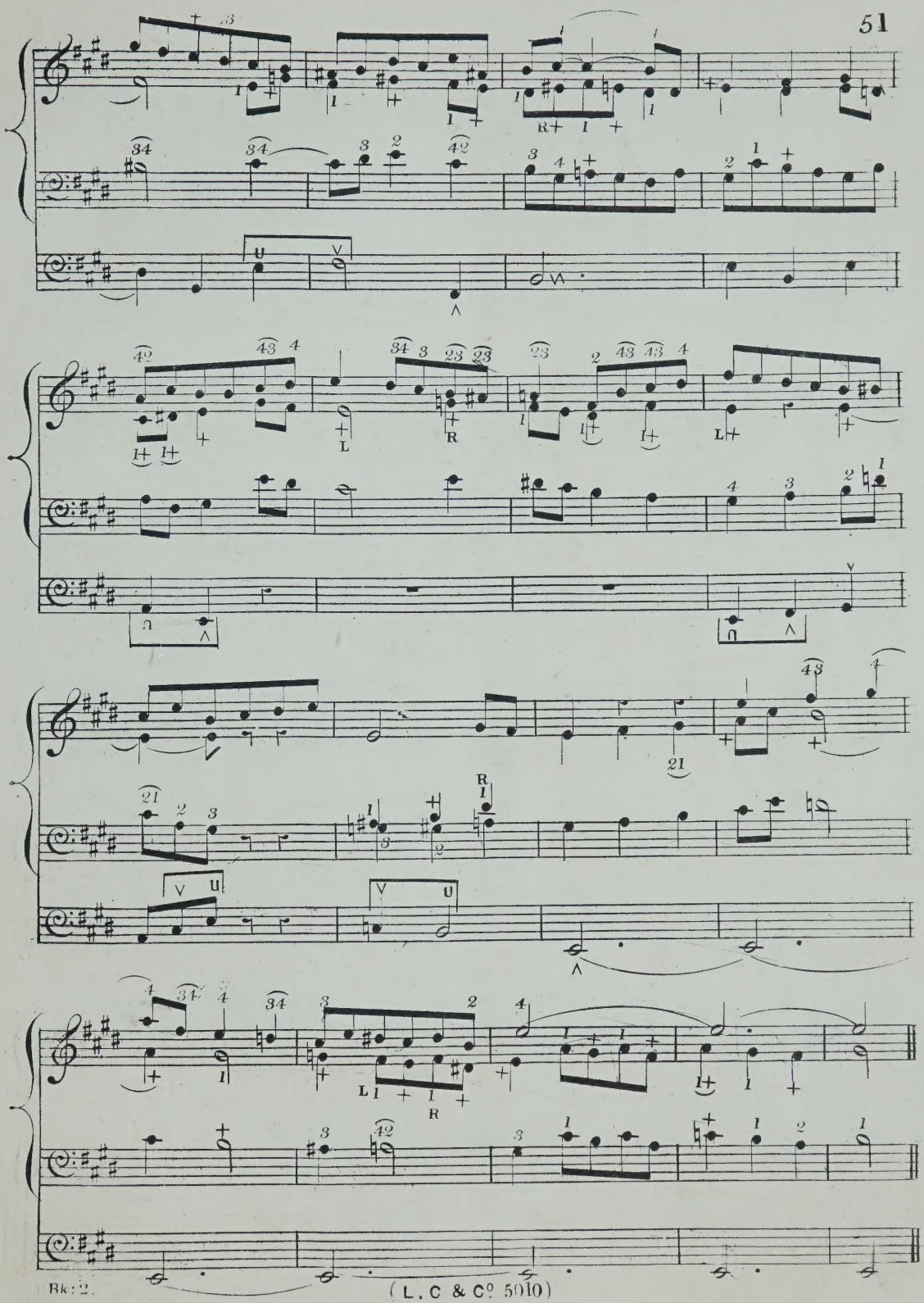
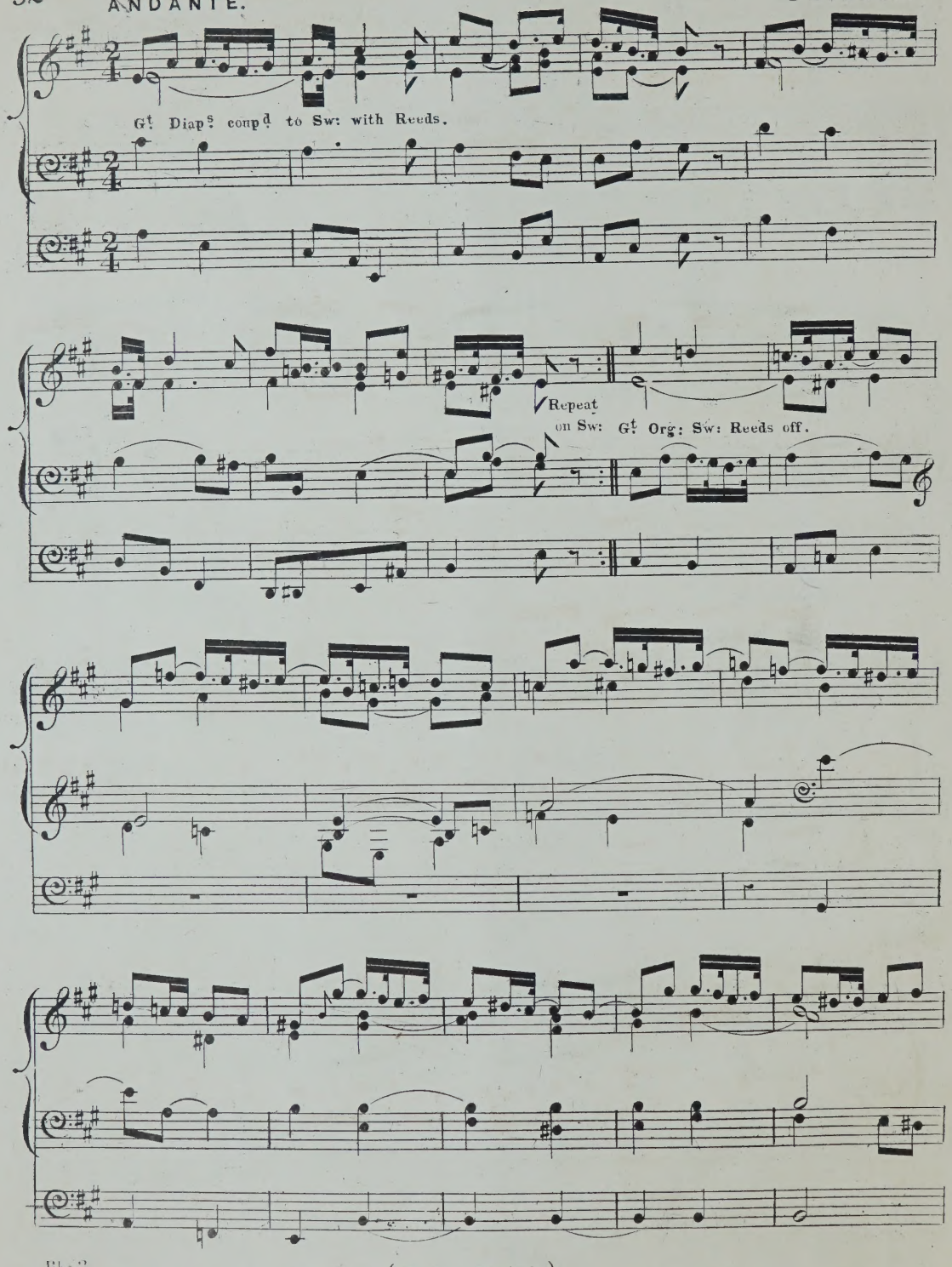


(L. C & Cº 5010)

ANDANTE.



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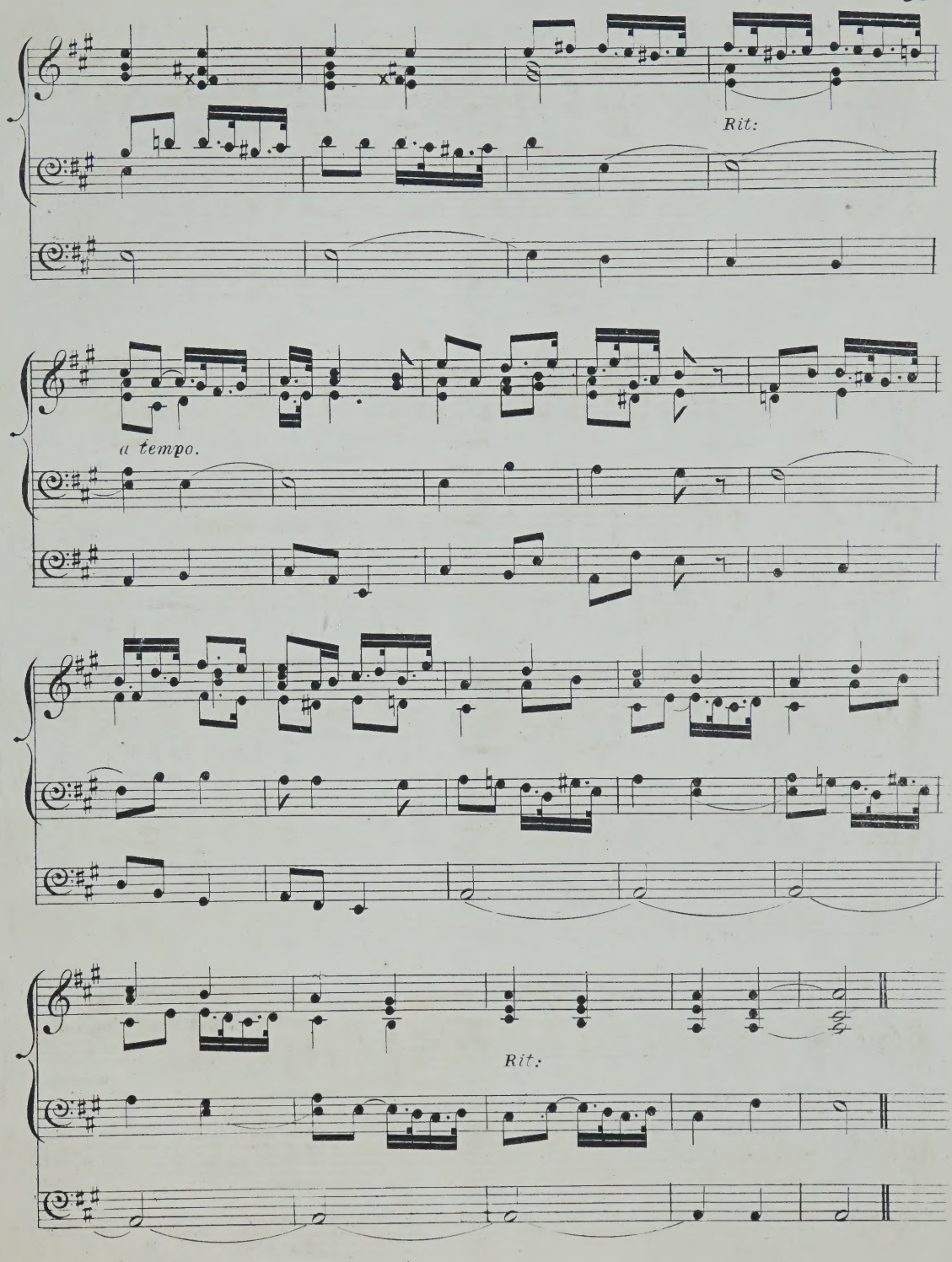

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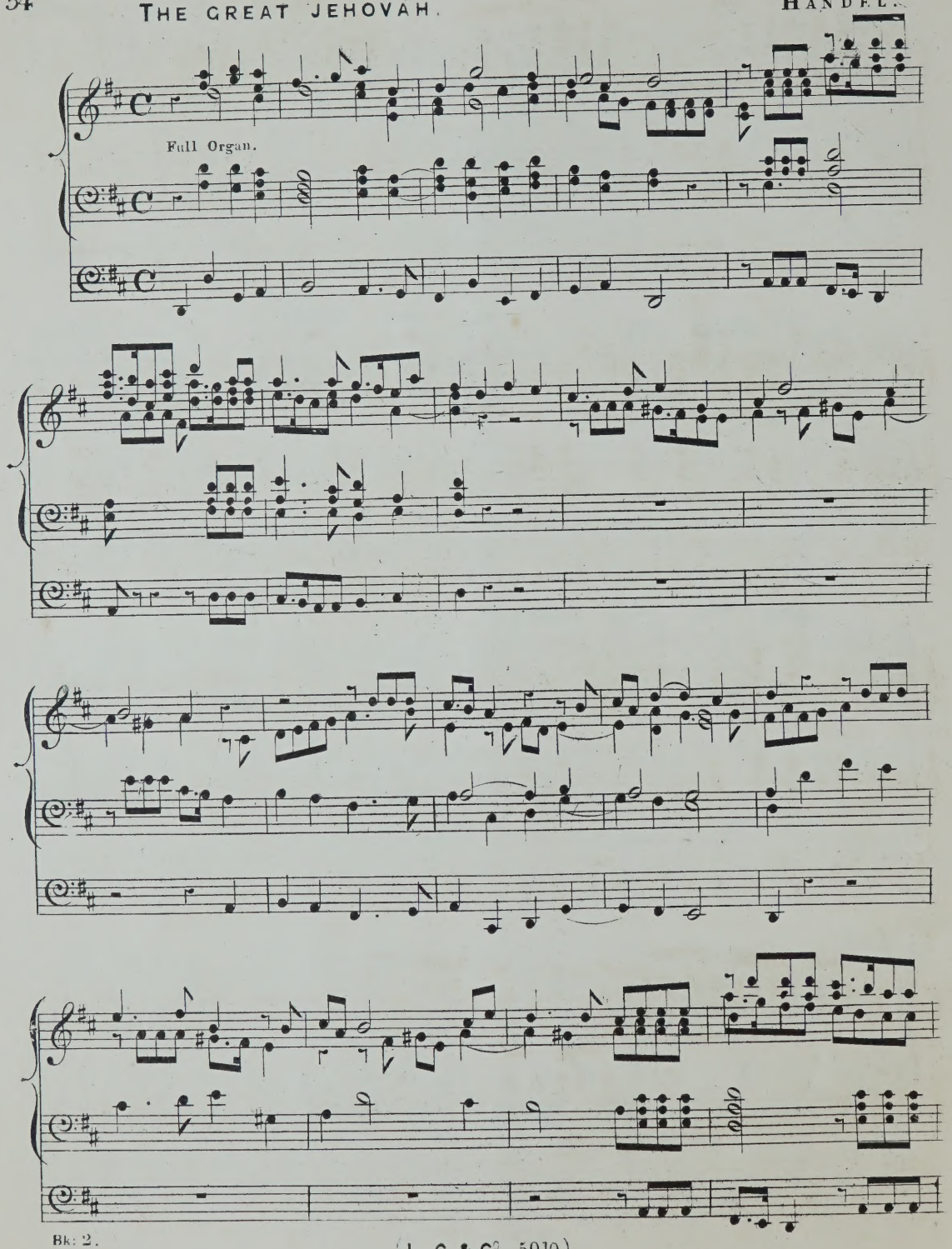

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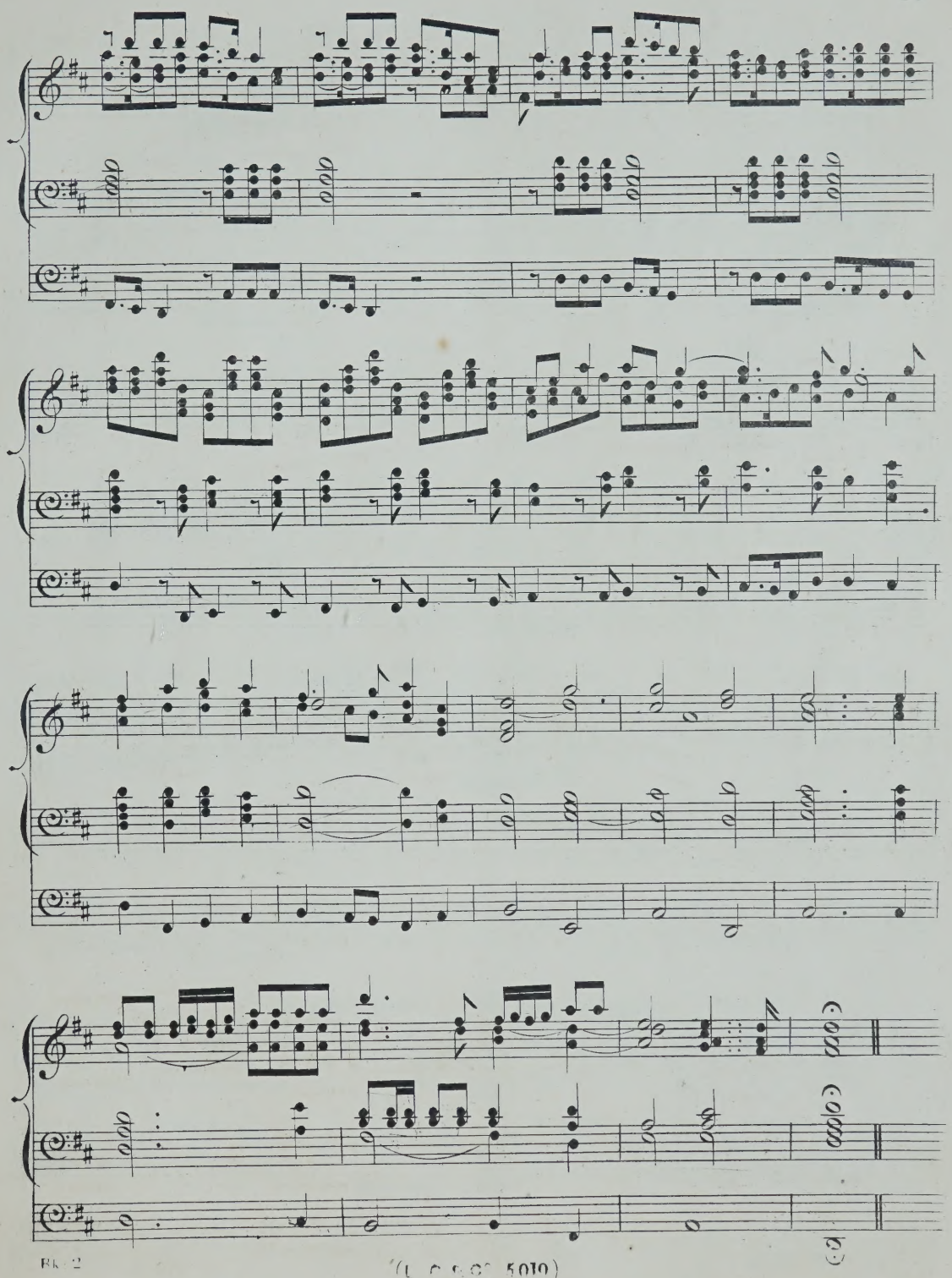
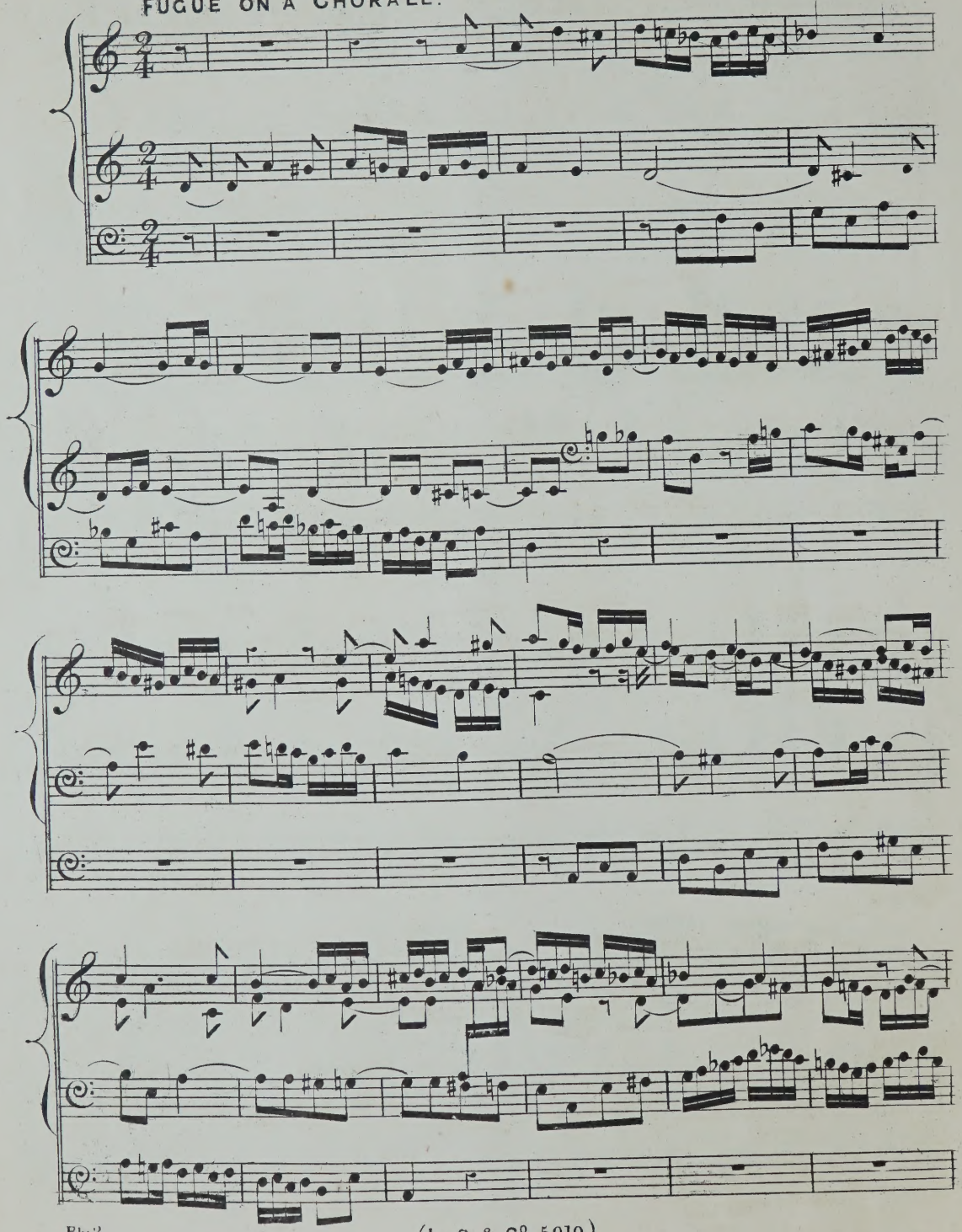


THE GIANT

FUGUE ON A CHORALE.

J.S.BACH.



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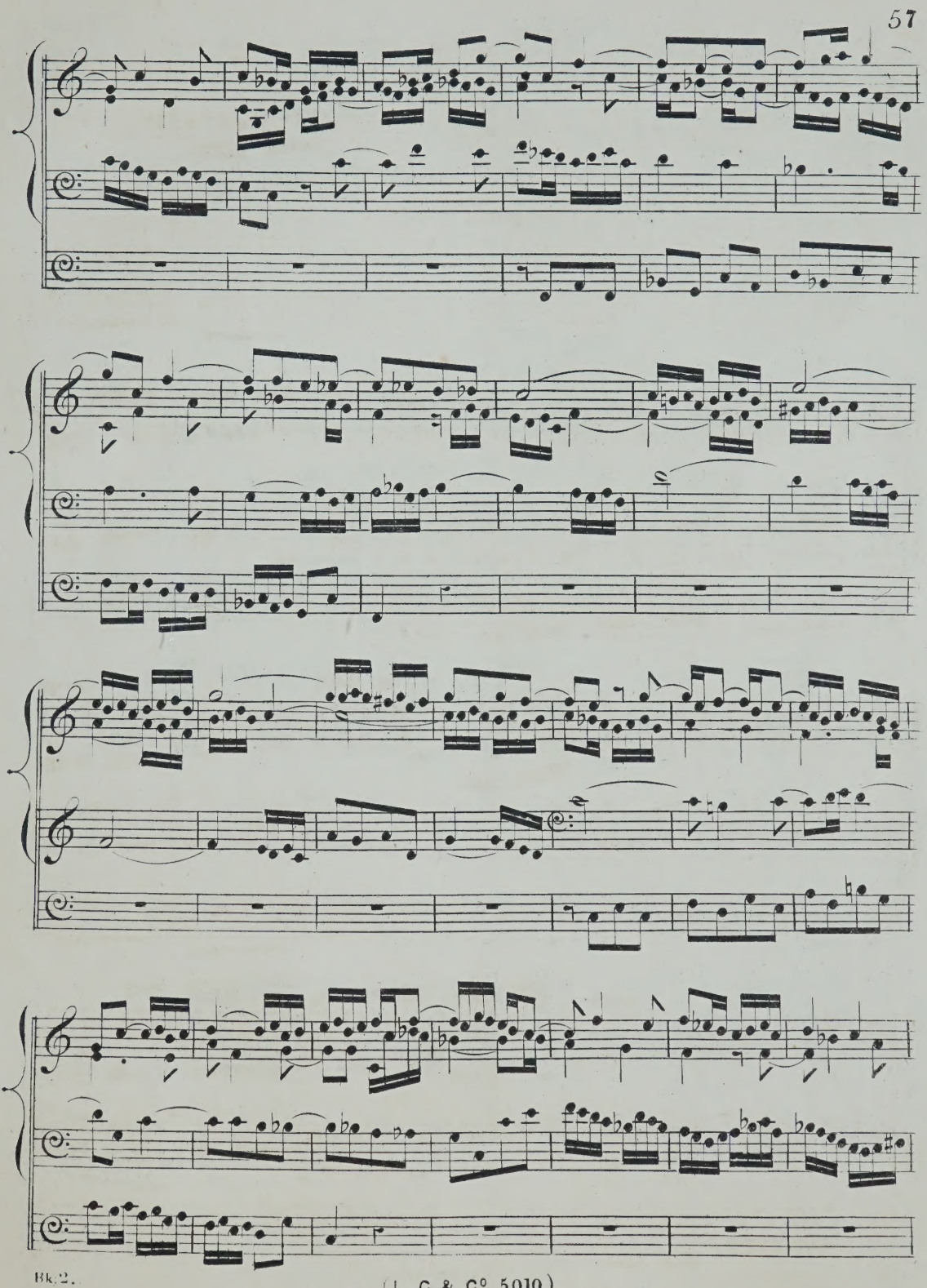

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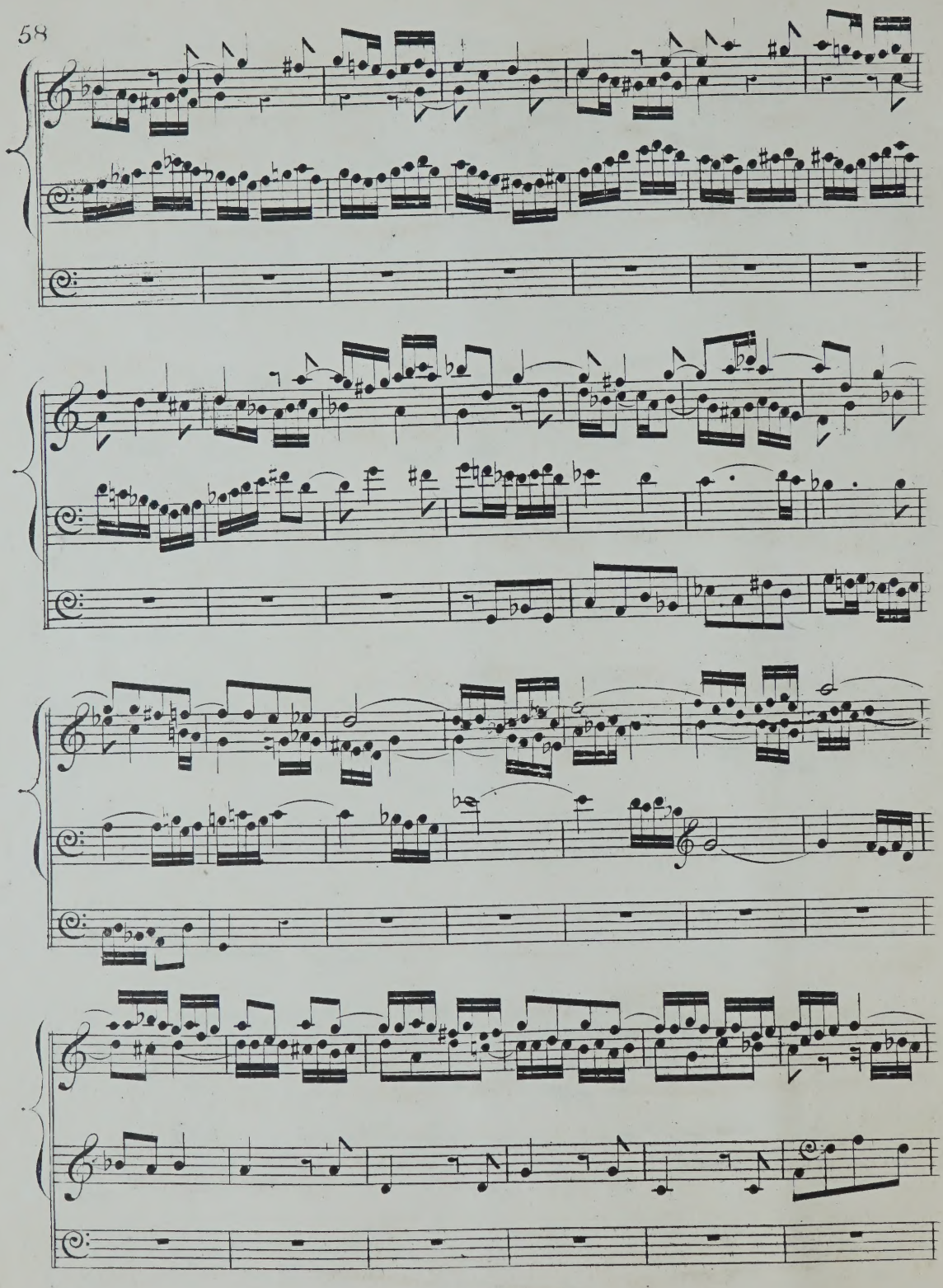

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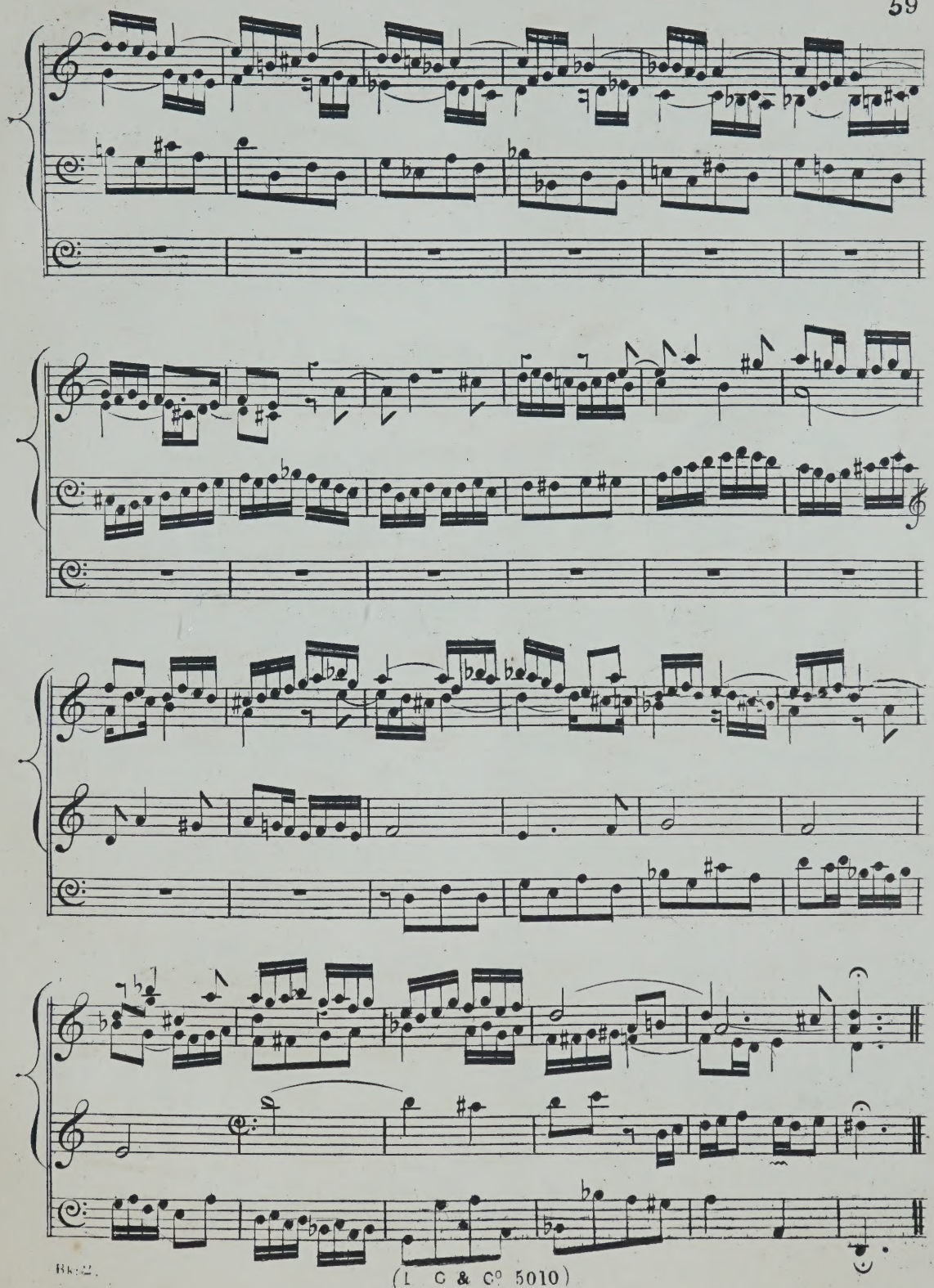
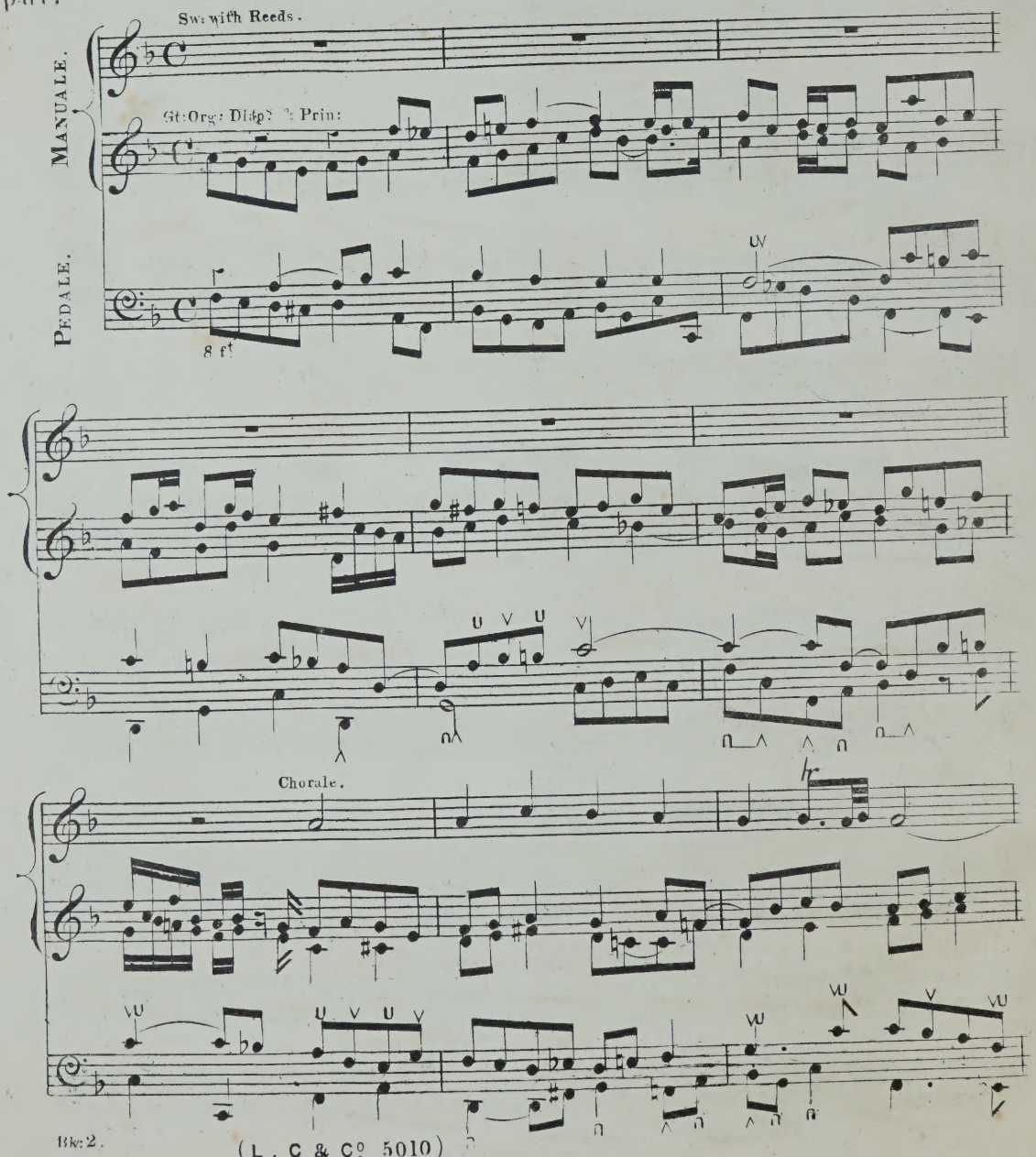


EXERCISE WITH DOUBLE PEDAL PART.

The following superb instance of the employment of the double Pedal, is extracted from the 7th Volume of the magnificent edition of the Organ works of that great Master J. S Bach, lately published at Leipsic, and is without exception the finest specimen extant.

On C Organs not possessing a Principal or Stop of eight feet in the Pedal Organ, it will be sufficient to couple the Manuale to the Pedals, But on G Organs the Pedals must be coupled to the Choir, and the Principal and any stops of the same pitch used, the power of the Great Organ being reduced so as not to overpower the Pedal part.



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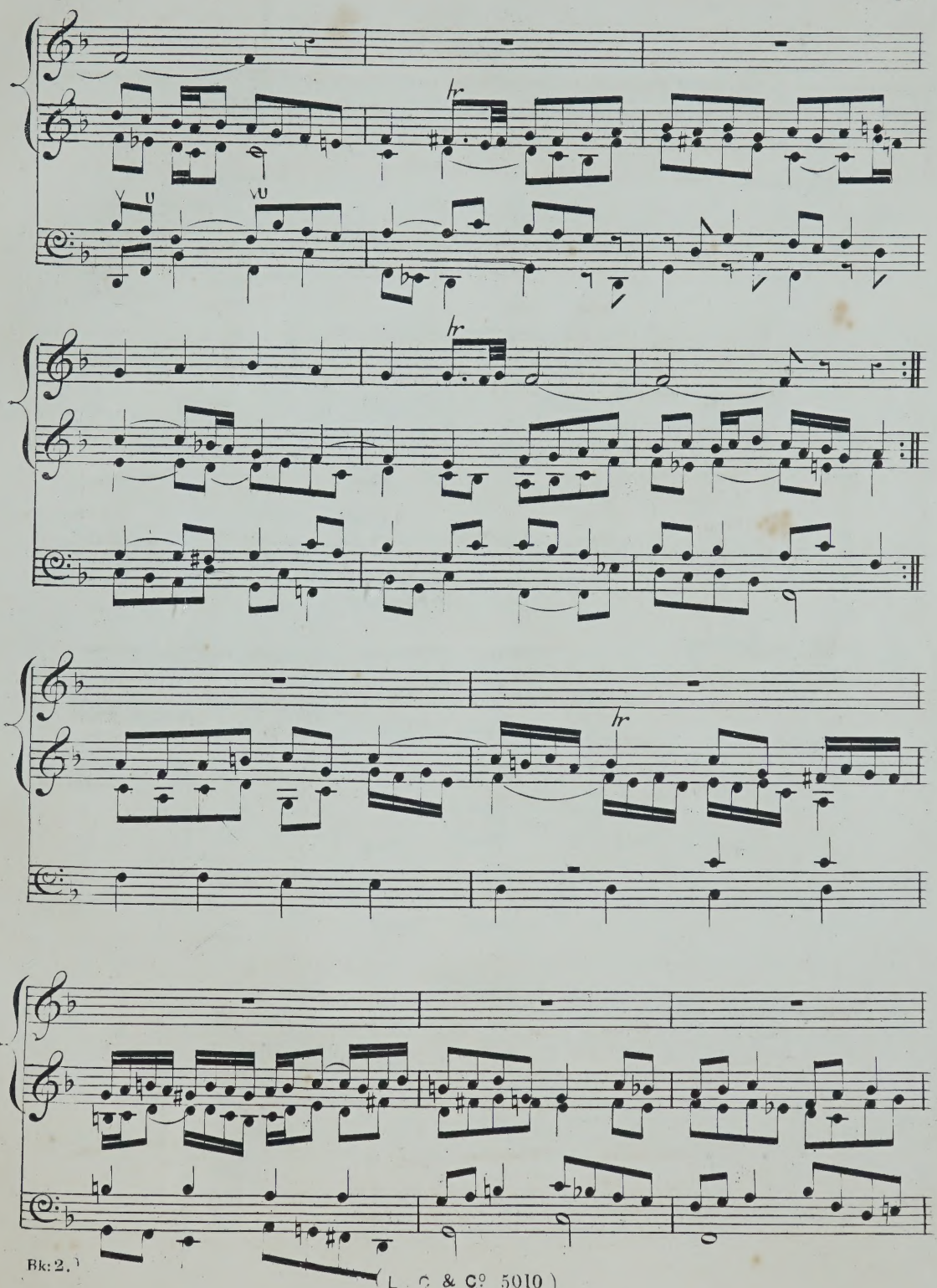

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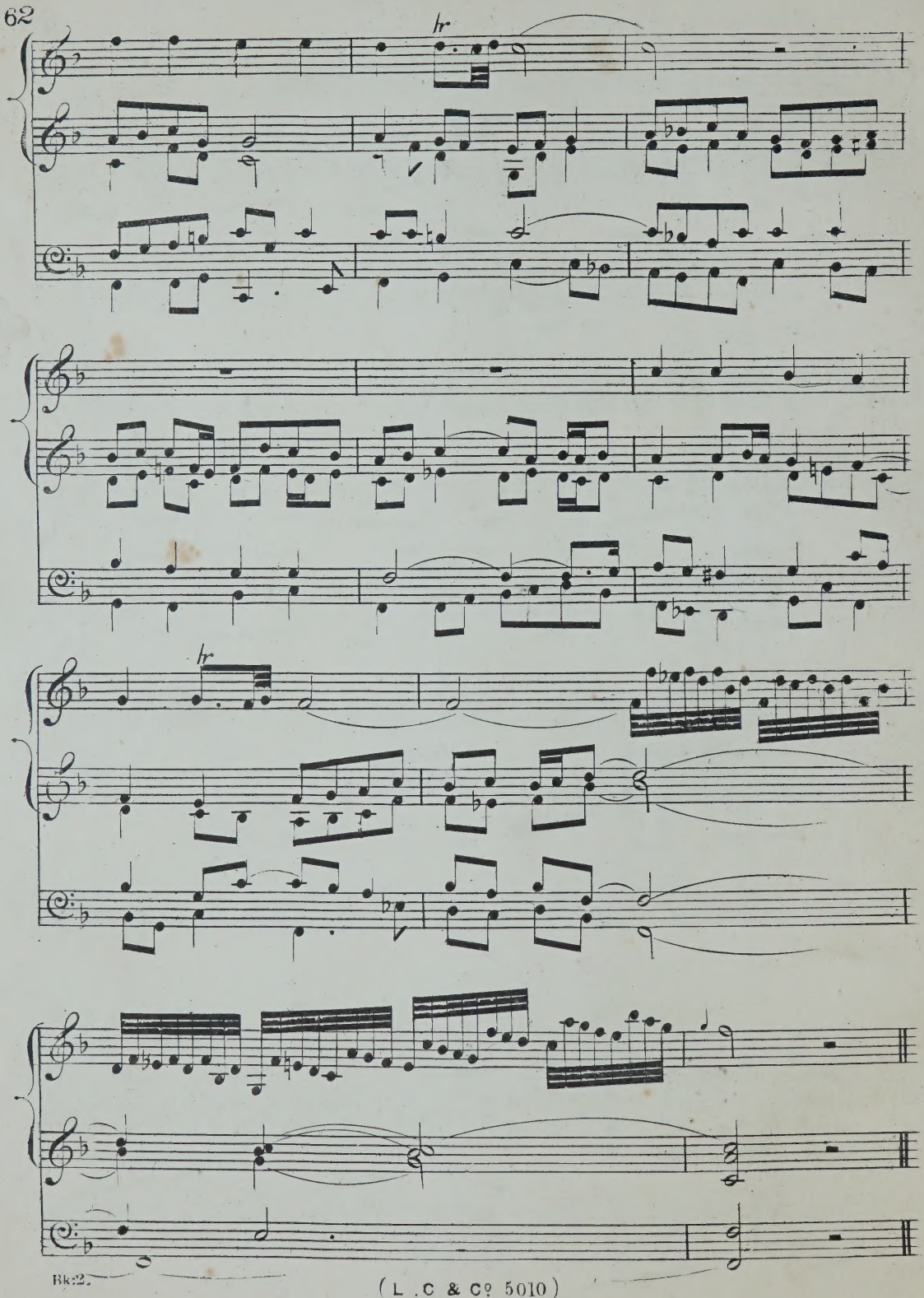


(L .C & Cº 5010)

FORTY-EIGHT

Organ Trios,

FOR

Two Claviers & the Pedals;

Composed by

FRED. SCHNEIDER.

NB. This Work forms the 4th & last part of "THE COMPLETE ORGAN SCHOOL."

Ent. Sta. Hall.

Reduced Pr: 3/-

London & New York
NOVELLO, EWER & Co.

AUTHOR'S PREFACE.

The universally admitted want of good progressive Pieces for the Organ, suggested to me the propriety of subjoining to my "Theoretical & Practical Organ School" the present Collection of TRIOS for the Manuals and Pedals. They are intended to be played upon two different Claviers in addition to the Pedals; by which method it is hoped that the Student will obtain a complete independent command both of hands and feet.

The greater number of the Trios *can* be played upon one Clavier; the only exception being where the Manuals cross each other: but two Claviers will be found more effective, on account of the greater variety that can be given in each Clavier by the use of different Registers, or Stops; as it will be observed that the important or prominent part should lie sometimes with the right hand, sometimes with the left, and at others with the Pedals.

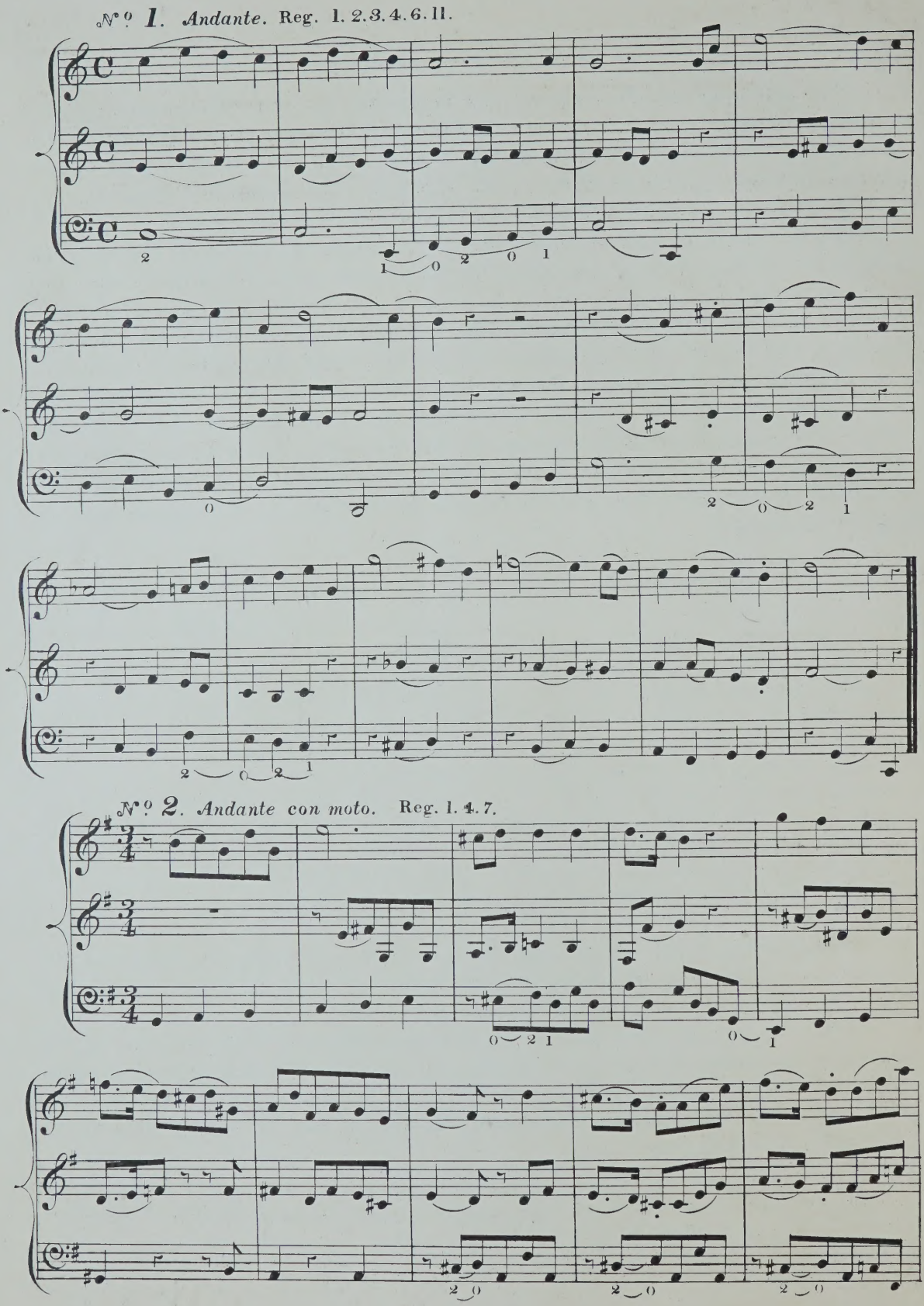
Annexed are 12 Varieties of Registering, to which reference is made at the beginning of each piece; those marked A being for the upper part, and those marked B for the lower. [As some of the stops mentioned by Mr Schneider (such as the Quintadon, Salicional & Gemshorn) are not usual in English Instruments, other stops which may be substituted for them have been pointed out in a parenthesis, for the convenience of English Organists.]

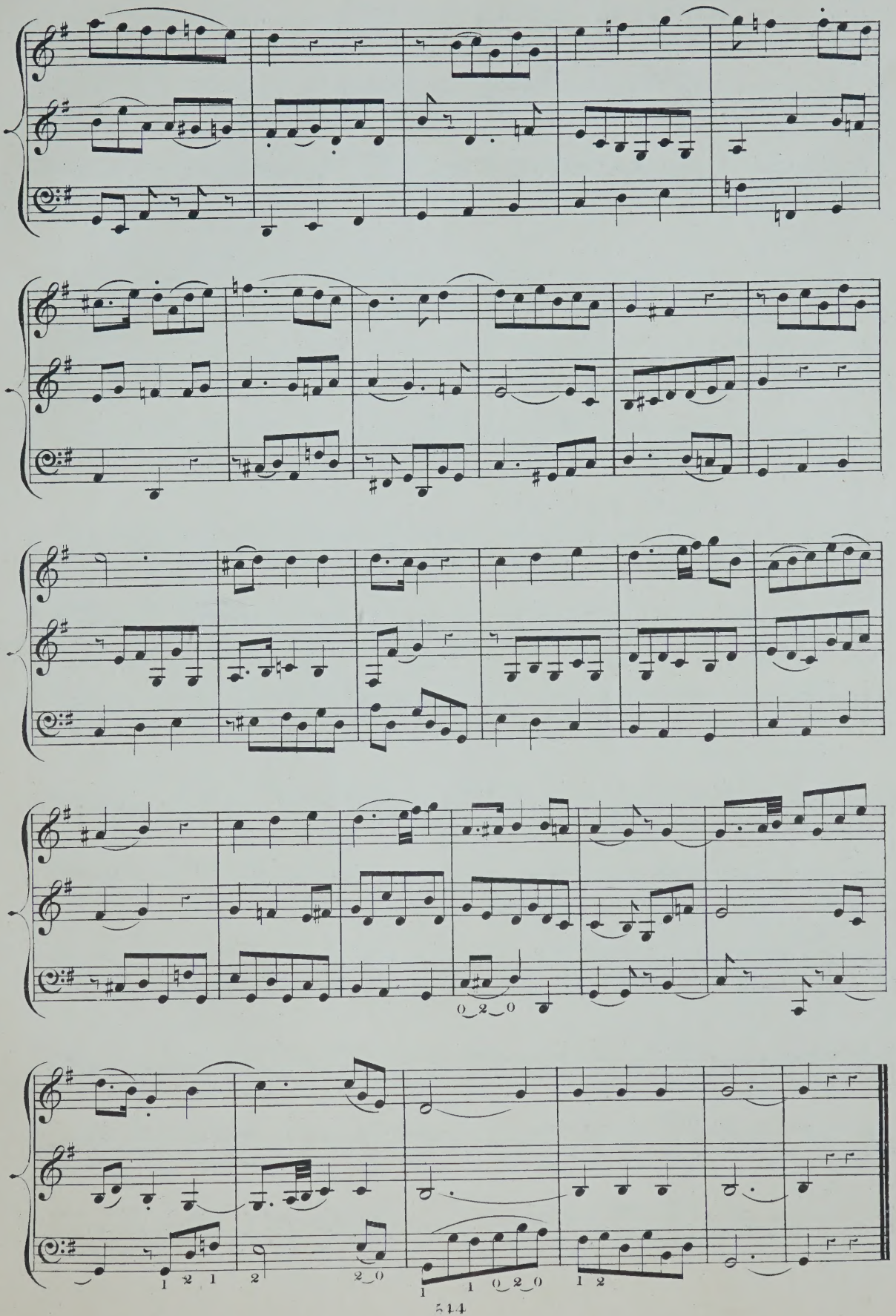
A. or UPPER MANUAL.	B. or LOWER MANUAL.
Nº 1, Open Diapason.	Quintadon, 8 ft. (or Stopped Diap. & Prin.)
2, Flute 8 ft. (or Dulciana) & Salicional 4 ft. (or Flute.)	Stopped Diap.
3, Gemshorn 8. (or Hautboy) and Stop D.	Viol di Gamba (or Dulciana) & Flute.
4, Quintadon (or Stop D. & Principal) & Flute.	Hohl-Flöte 8 ft (or Dulciana & Flute.)
5, Viol di Gamba (or Dulciana) & Stop D.	Open Diap. small scale (or Dulciana.)
6, Dº or Gemshorn (or Hautboy) & Principal.	Quintadon (or Stop D. & Flute.)
7, Quintadon (or Stop D & Prin.) & Flute.	Open Diap.
8, Bordun (or Dulciana) or Hohl-Flöte & Stop D.	Viol di Gamba (or Dulc.) with Flute or Stop D.
9, Viol di Gamba (or Dulc) with Quintadon (or Stop D. & Prin.)	Hohl-Flote (or Dulc. & Flute) with Bordun 16 ft. (or Double Diap)
10, Open D. with Quint 8 & 4. (or Stop D. & Princ.)	Viol di Gamba (or Dulc.) & Bordun 16 ft. (or Double Diap.)
11, Trumpet & Stop D. or Trumpet 8 & 4 (or Clarion.)	Open Diap. with Quintadon (or Stop D. & Prin.)
12, Open D. with Quint 8 & 4. (or Stop Diap. Prin. & Flute.)	Trumpet with Stopped Diap.

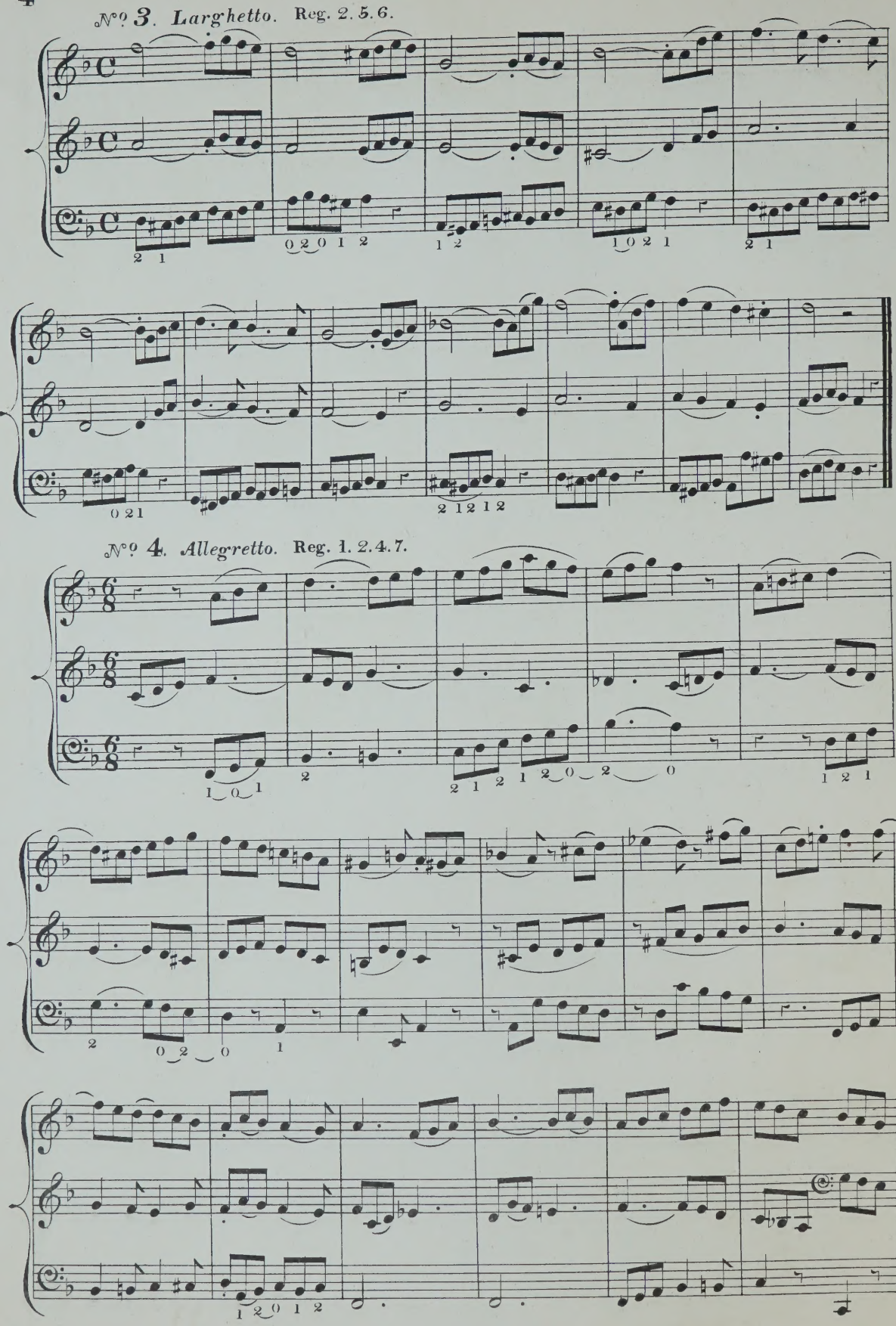
In registering for the Pedals care should be taken so as neither to overpower the Manuals, nor yet to suffer the Pedals to be too feeble: but where the subject lies in the Pedals, then that part should of course be made prominent.

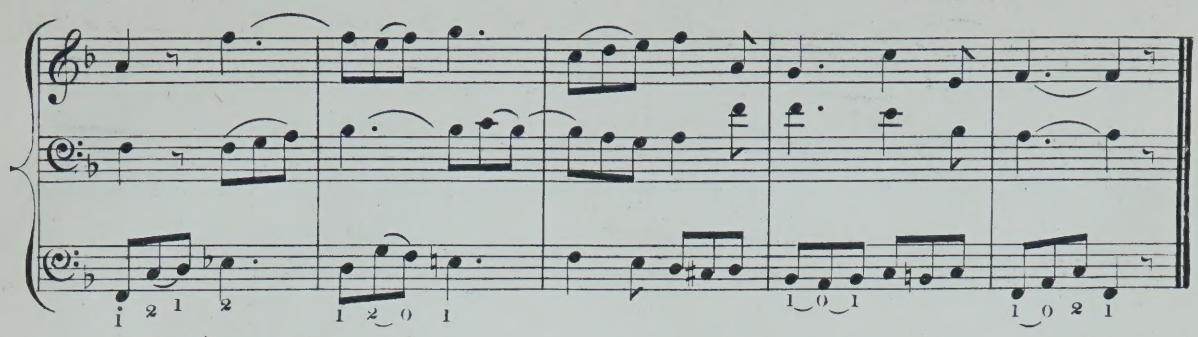
The above general directions for the effective combination of the Stops are chiefly intended for the guidance of young Performers: the more experienced Organist can modify them according to the peculiar construction of the Instrument on which he has to exhibit his skill, or can introduce such other changes as may be suggested by his own fancy, taste and judgment.

* A full description and explanation of the Stops will be found in the "Organ School" see Pages 67, 68, 69 & 70, together with remarks as to the most appropriate mode of using them.

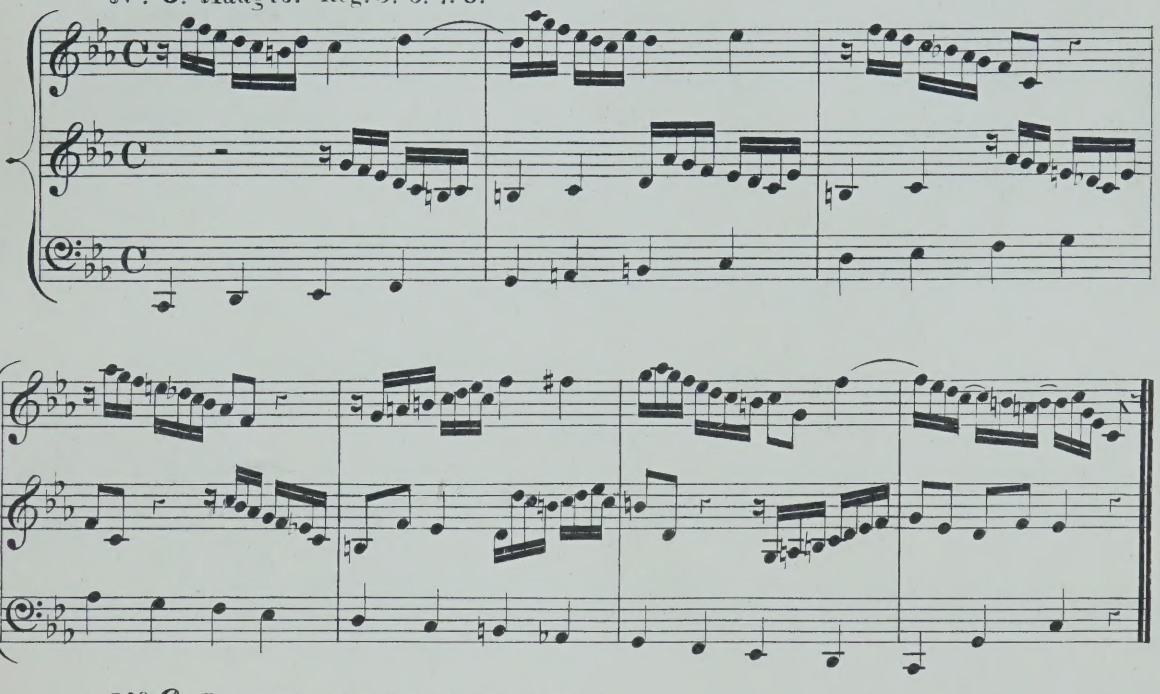

№ 1. Andante. Reg. 1. 2. 3. 4. 6. 11.
№ 2. Andante con moto. Reg. 1. 4. 7.



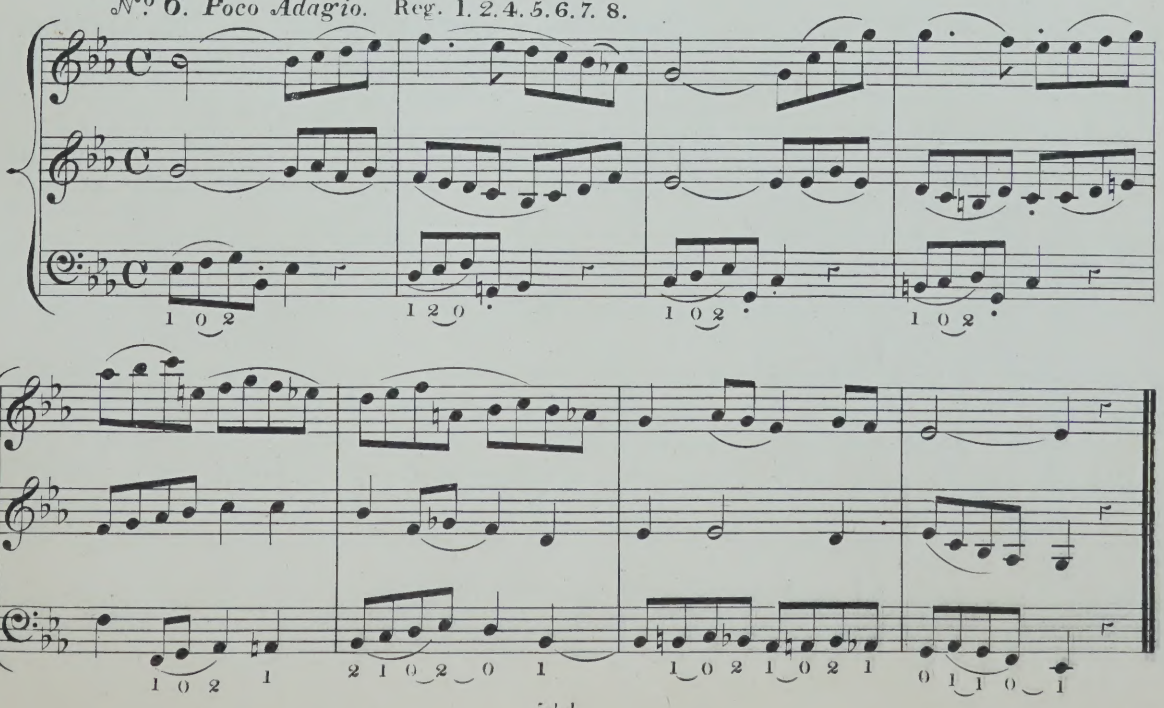

№ 3. Larghetto. Reg. 2. 5. 6.
№ 4. Allegretto. Reg. 1. 2. 4. 7.

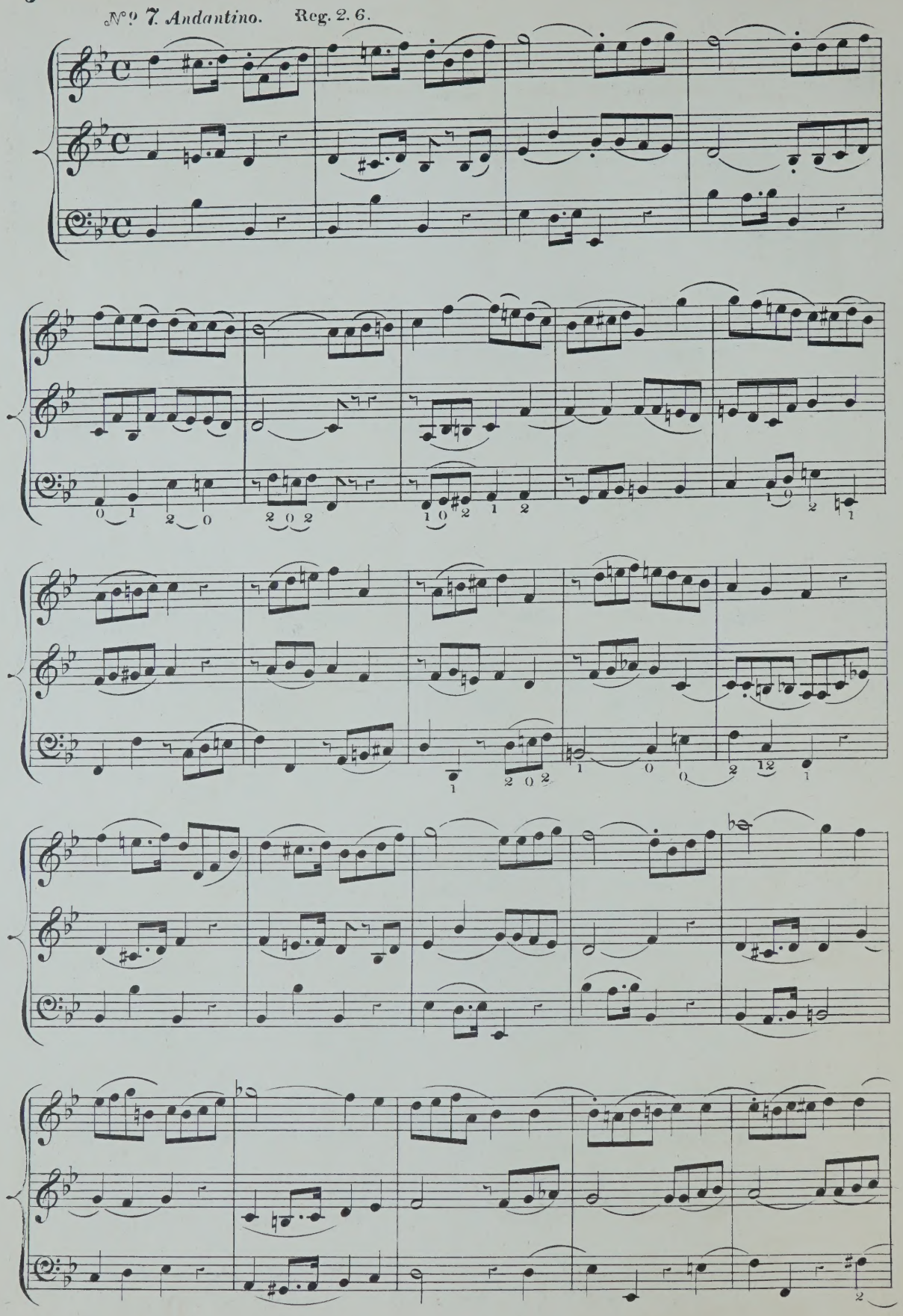


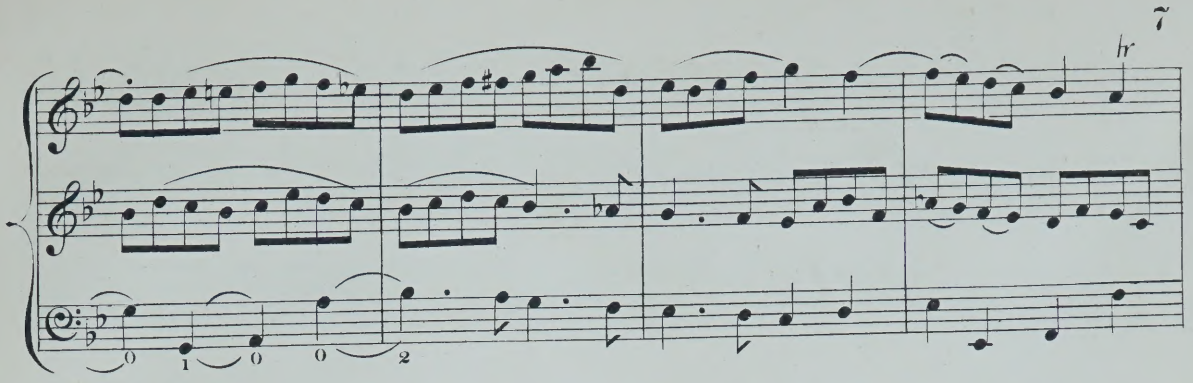
N.º **5.** *Adagio.* Reg. 5. 6. 7. 8.

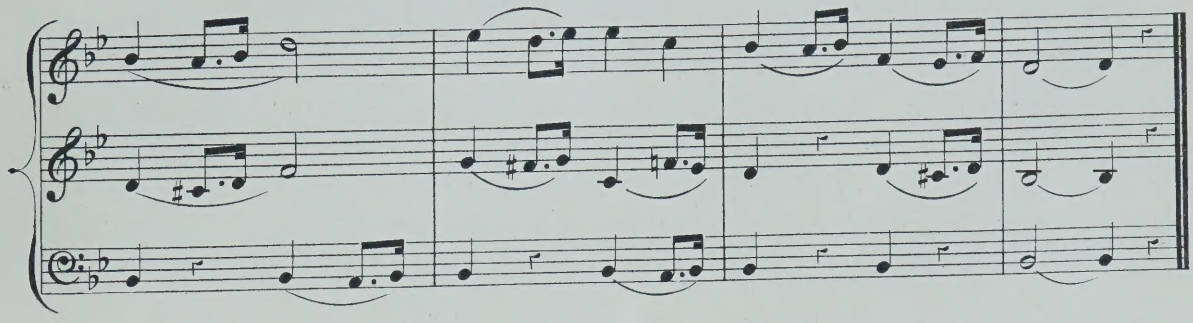


N.º **6.** *Poco Adagio.* Reg. 1. 2. 4. 5. 6. 7. 8.

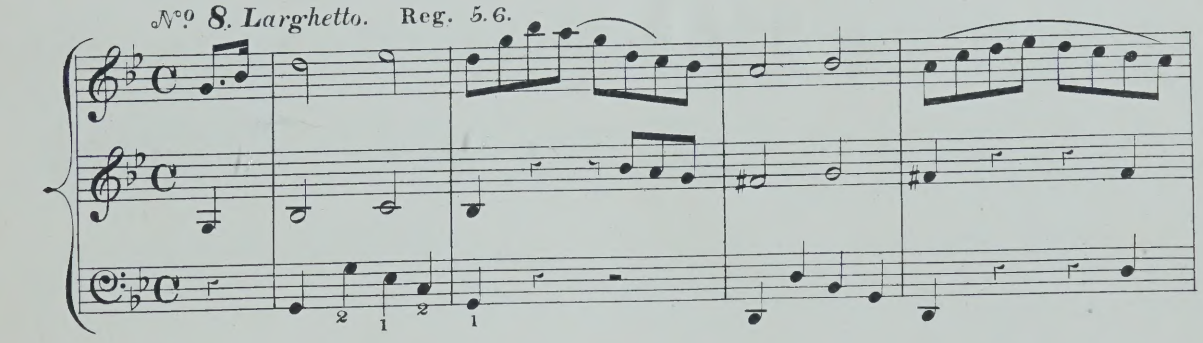


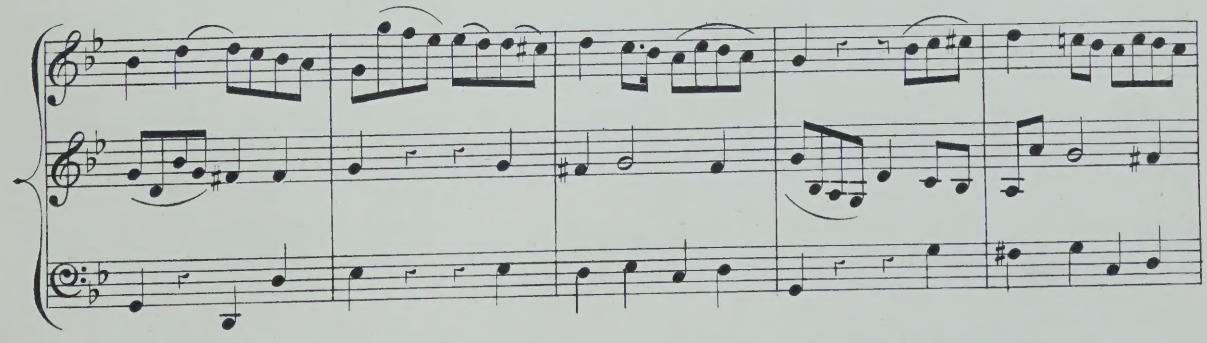

N°9 7. Andantino. Reg. 2. 6.

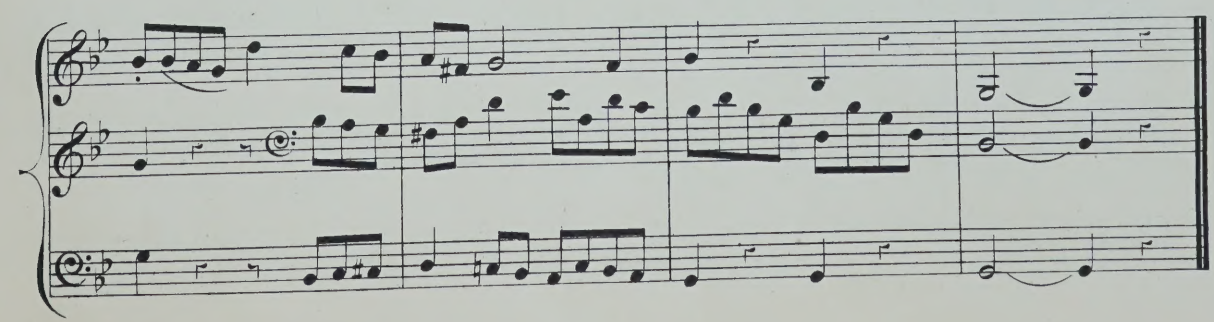


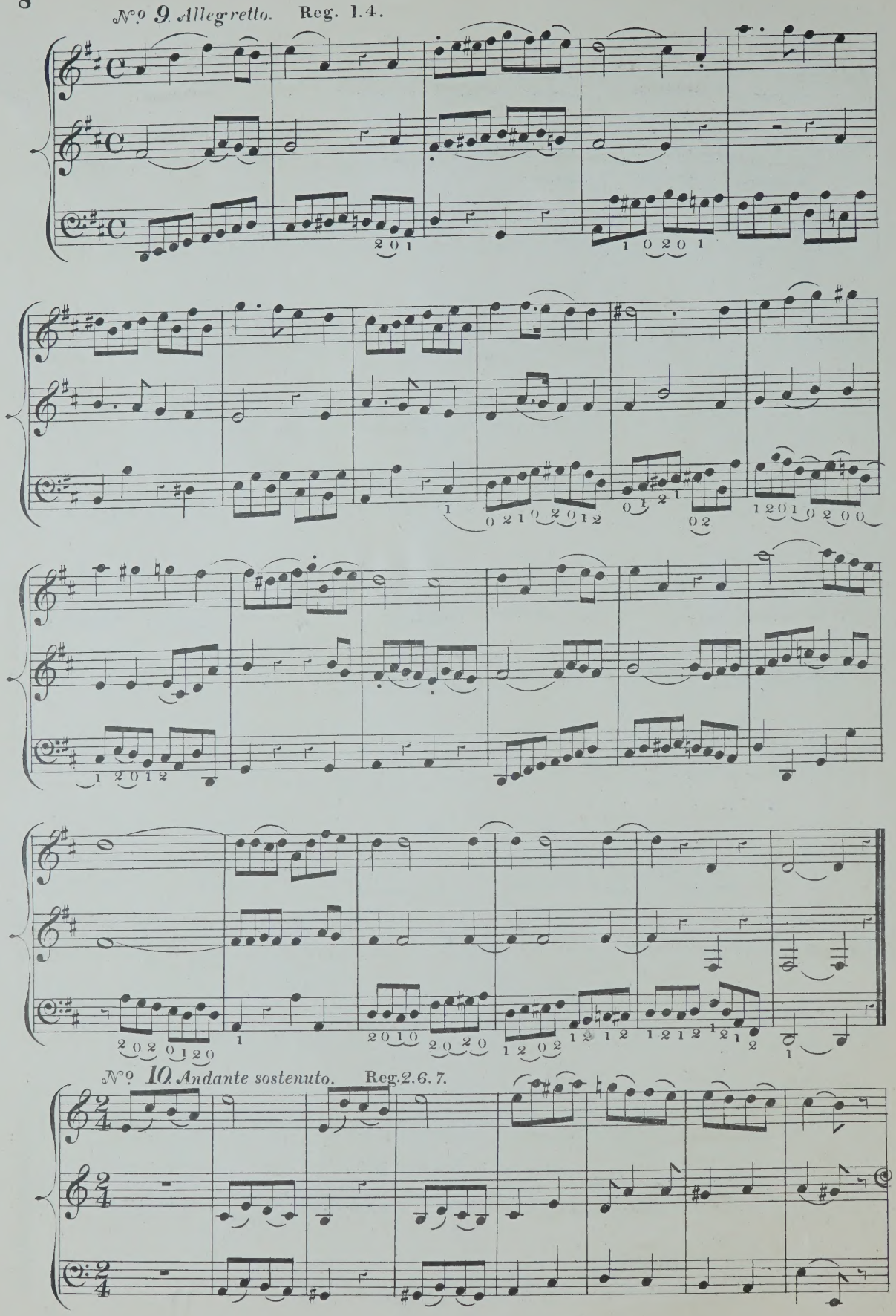


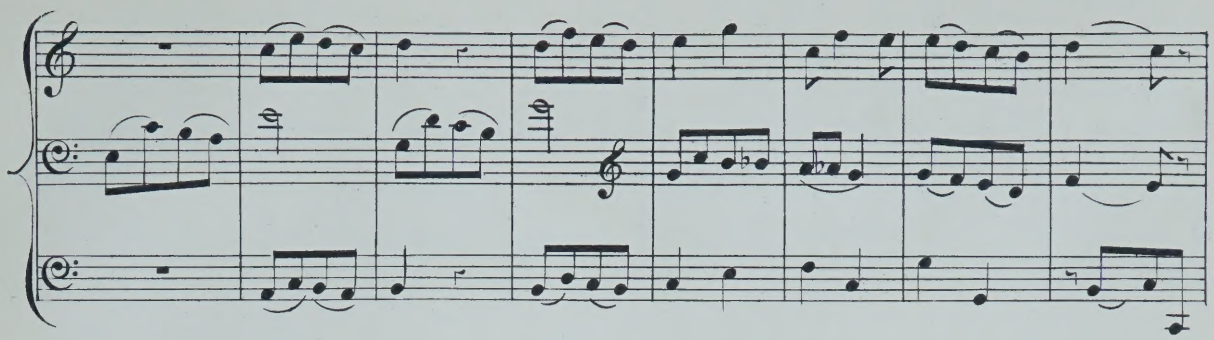
№9 **8. *Larghetto.*** Reg. 5.6.

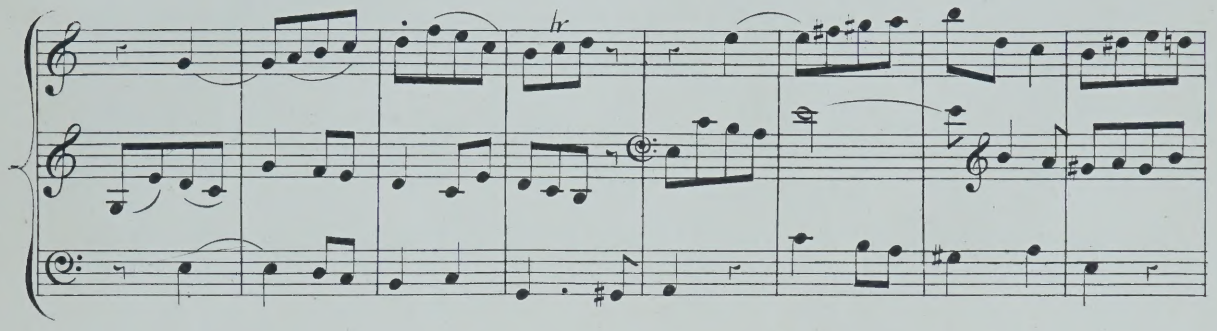


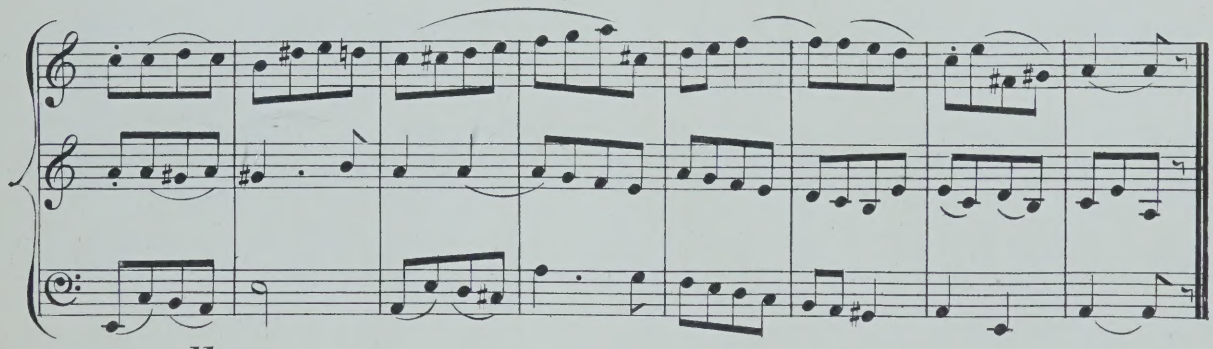




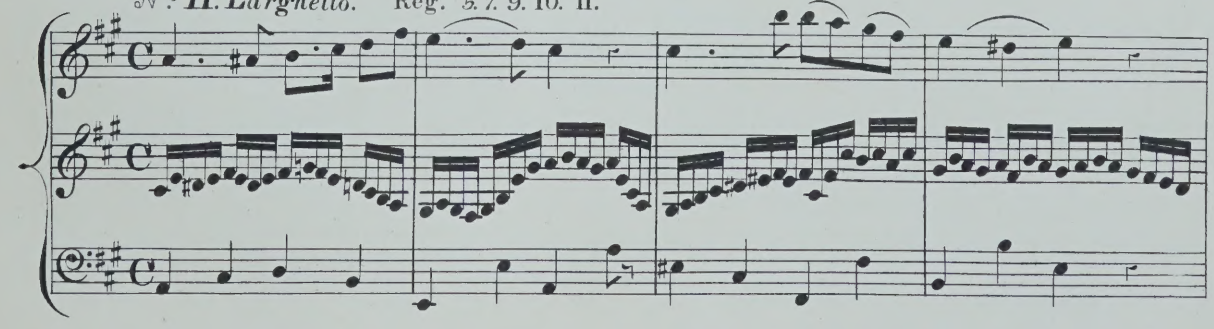

N°. 9. Allegretto. Reg. 1.4.
N°. 10. Andante sostenuto. Reg. 2.6.7.

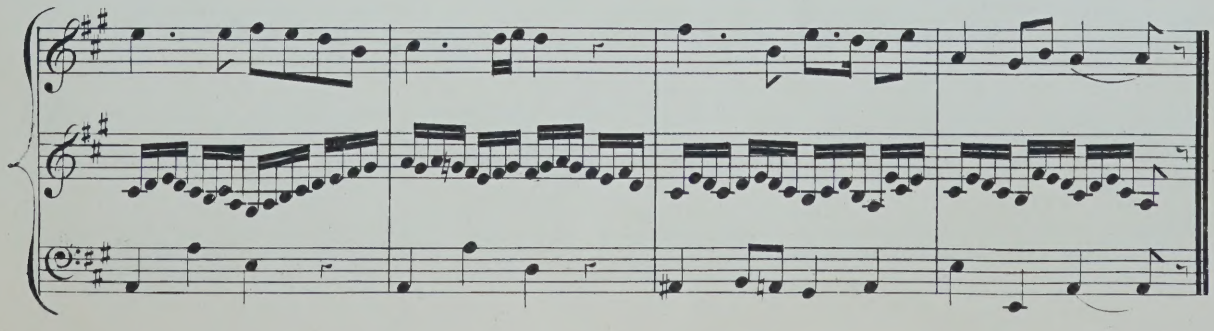




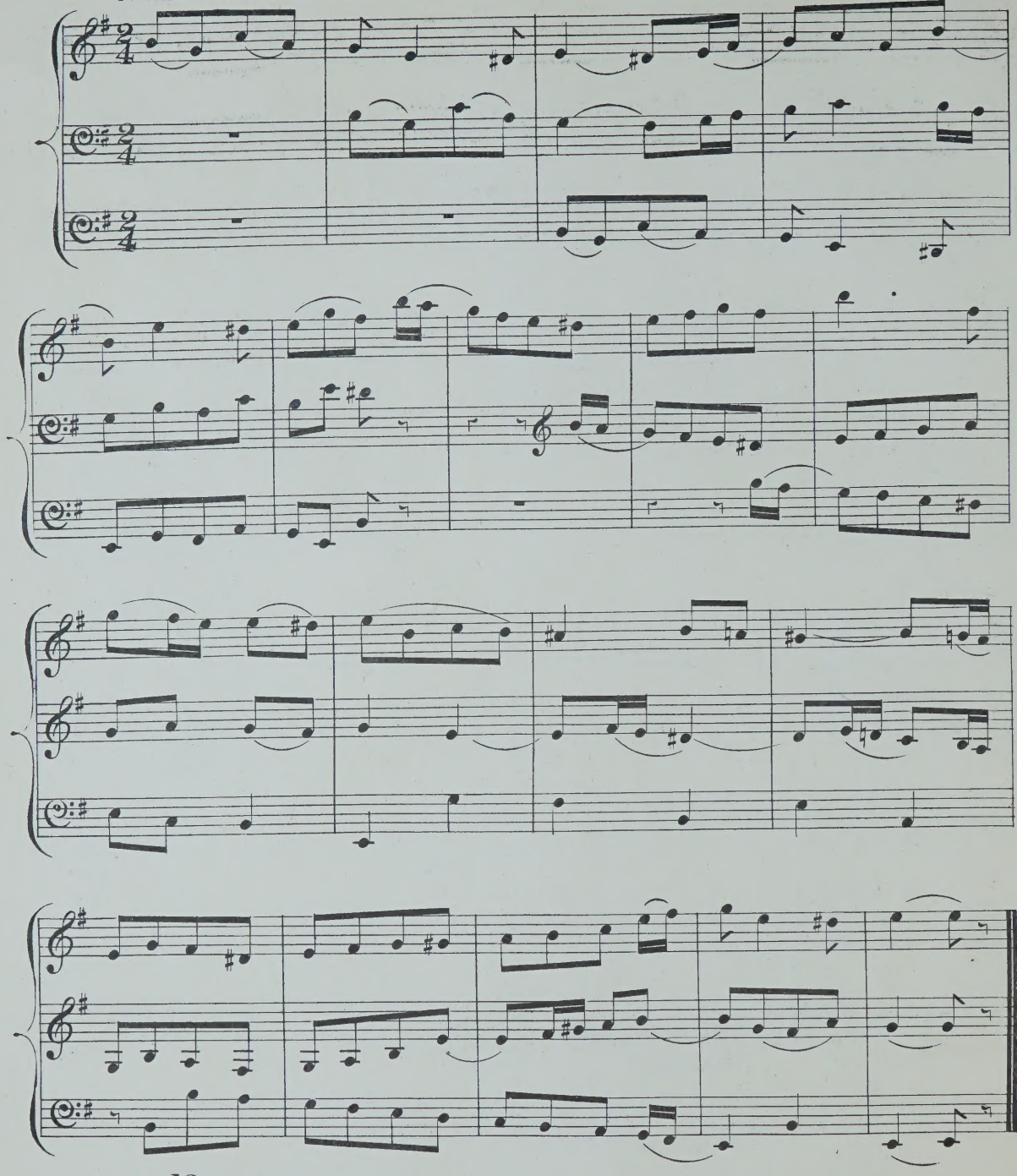


№° 11. *Larghetto.* Reg. 5. 7. 9. 10. 11.

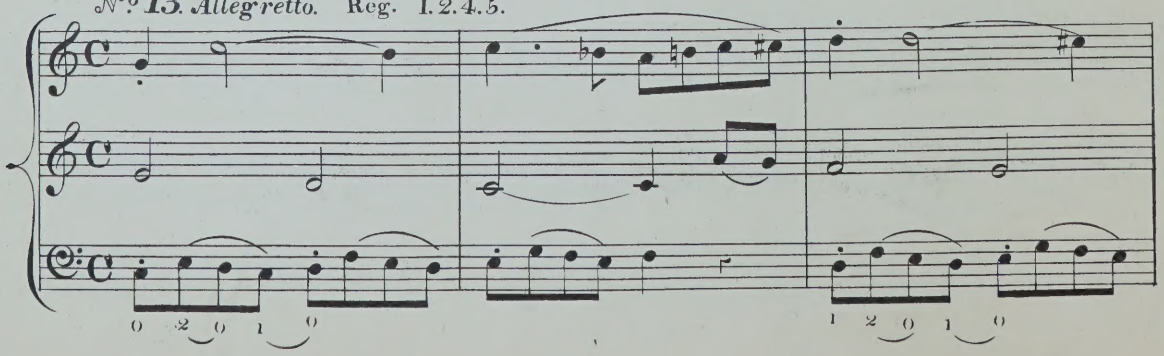


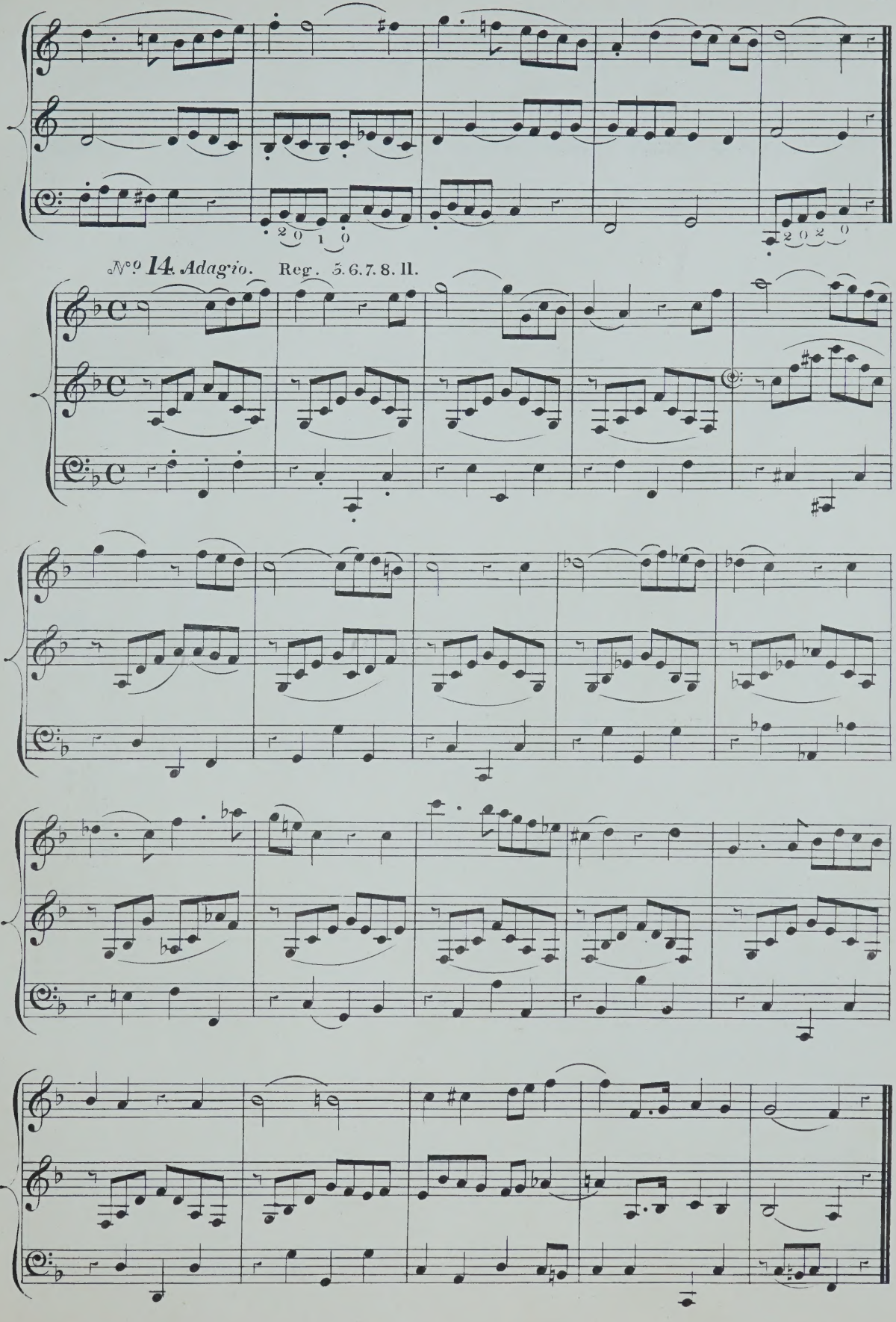


N°9 **12.** *Andantino.* Reg. 1.3.4.5.

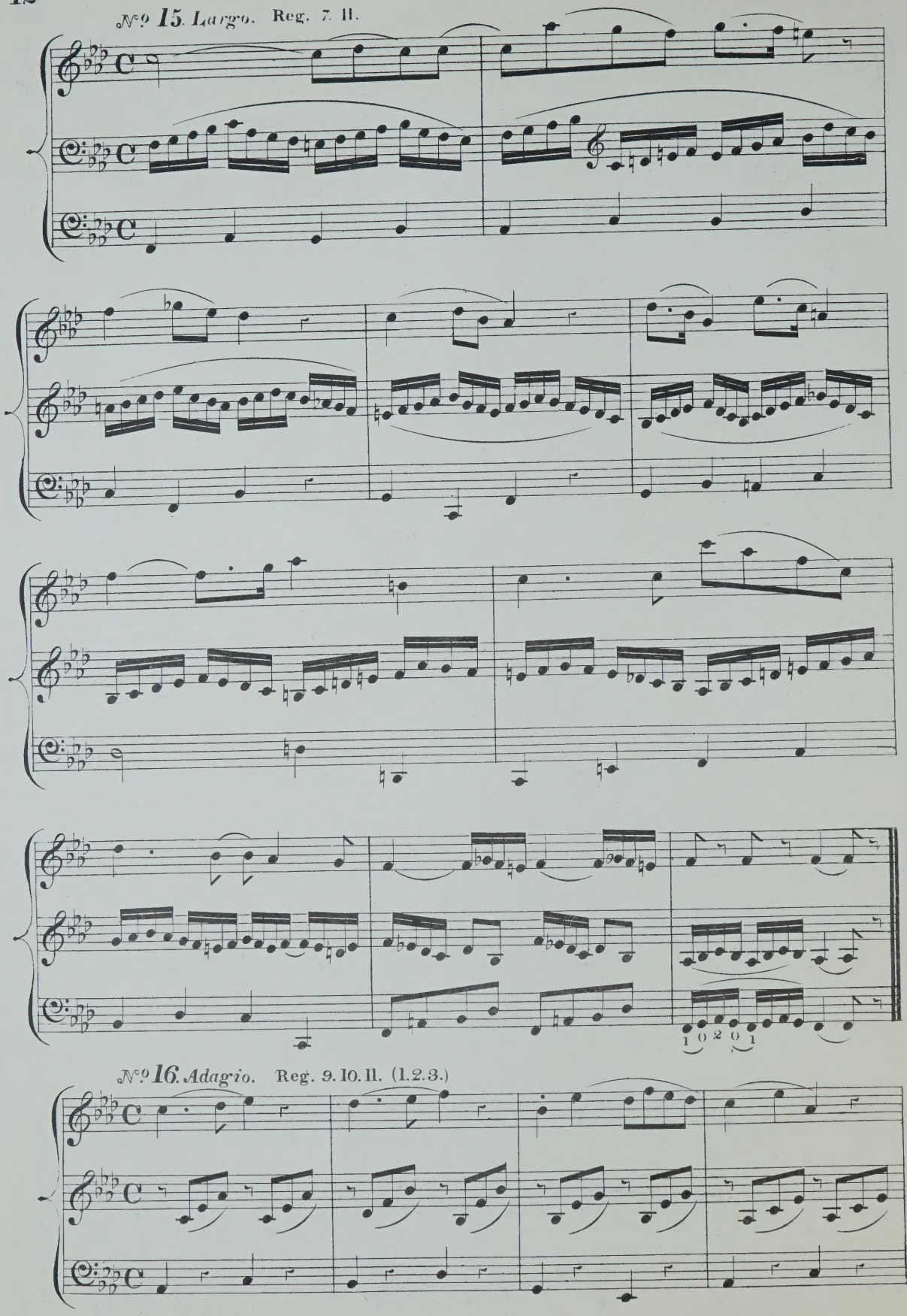


N°9 **13.** *Allegretto.* Reg. 1.2.4.5.

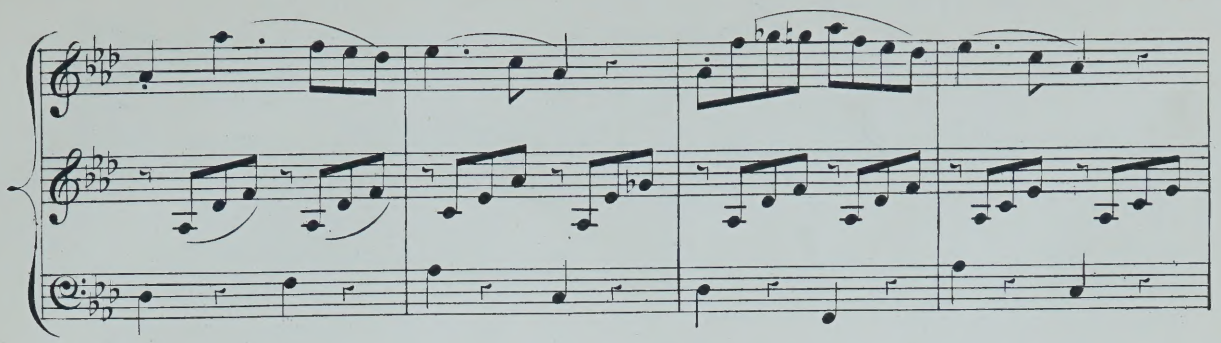


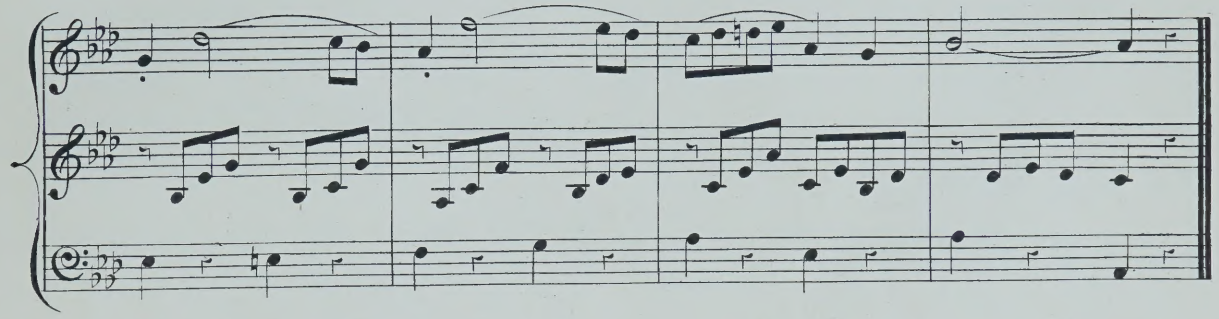

2 0 1 0
2 0 2 0
Nº 14. Adagio. Reg. 5.6.7.8.11.

N° 15. *Largo.* Reg. 7. 11.

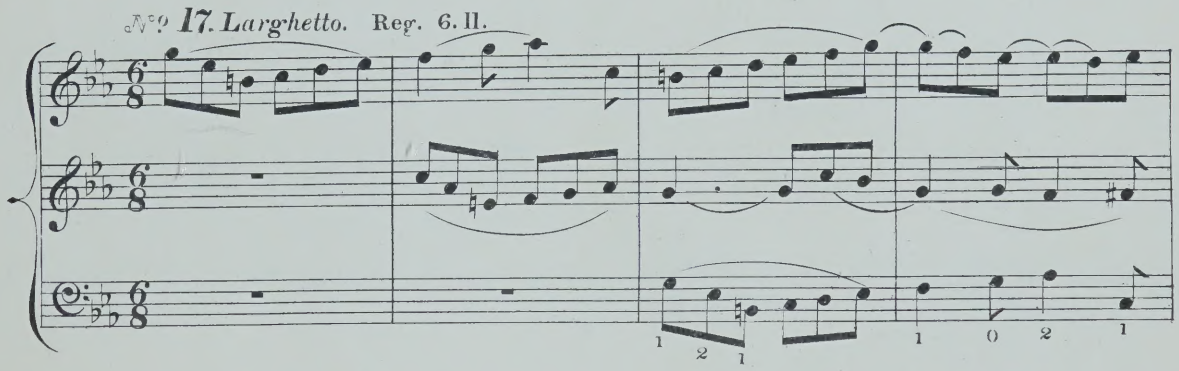


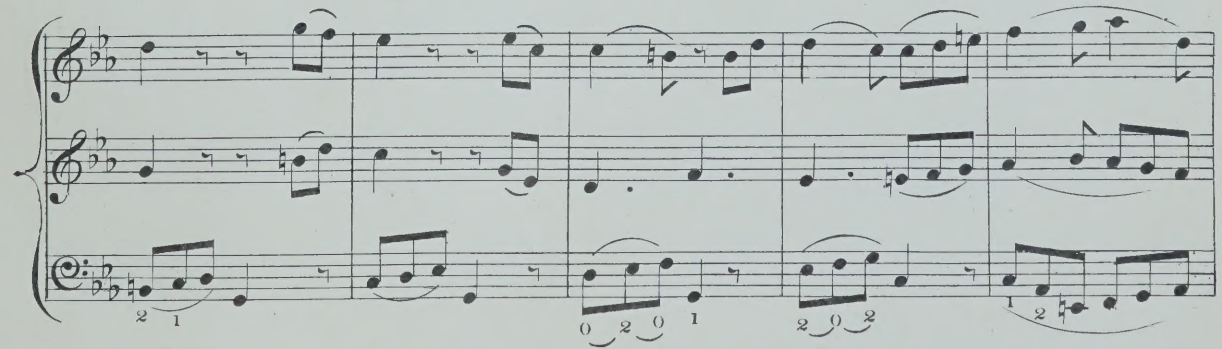
N° 16. *Adagio.* Reg. 9. 10. 11. (1. 2. 3.)

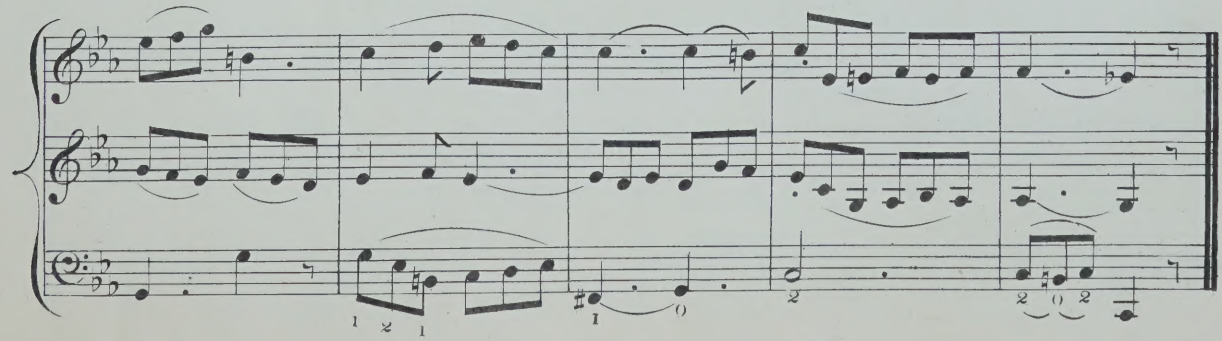




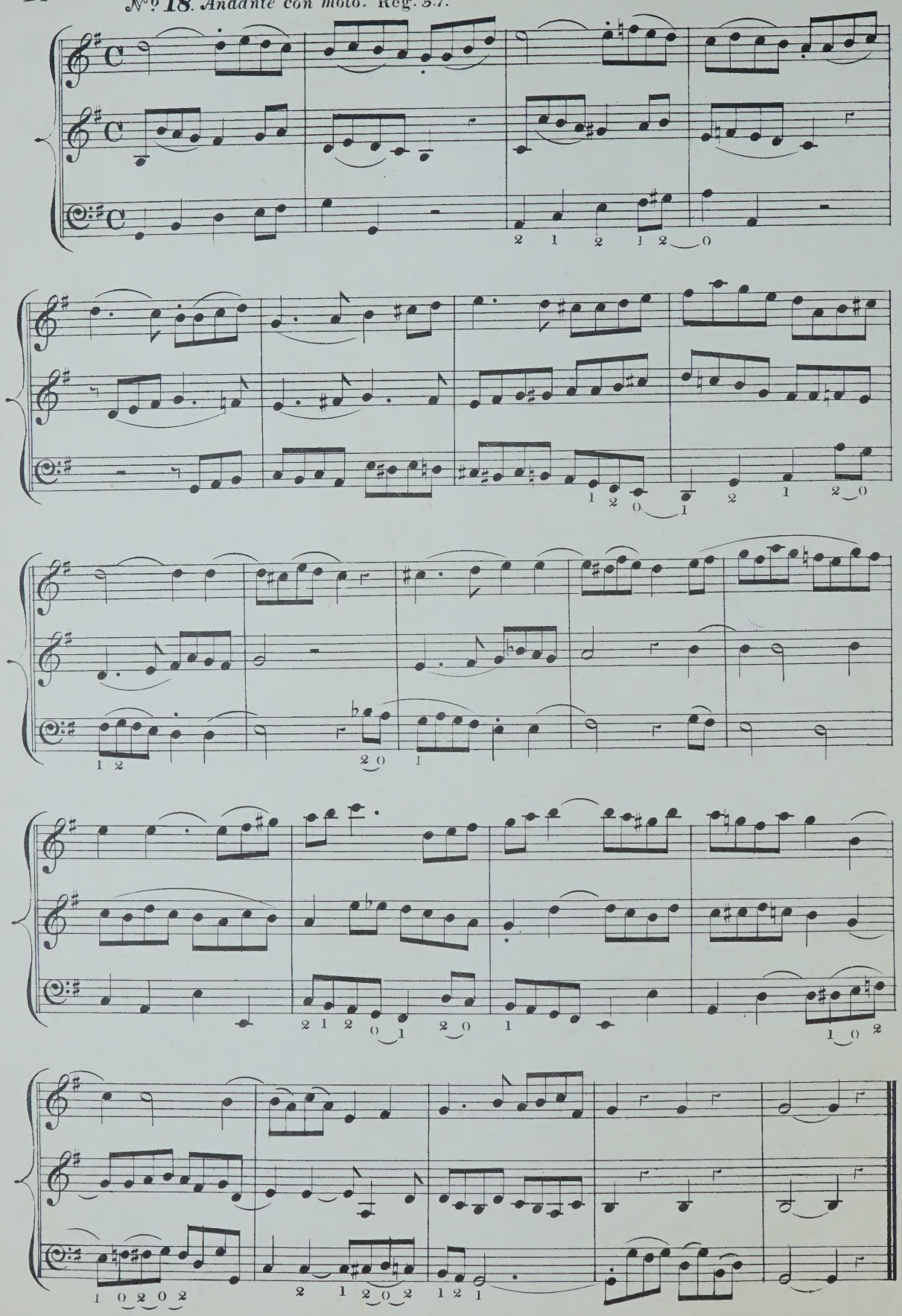
№ 17. *Larghetto.* Reg. 6. II.







N°? 18. Andante con moto. Reg. 5.7.



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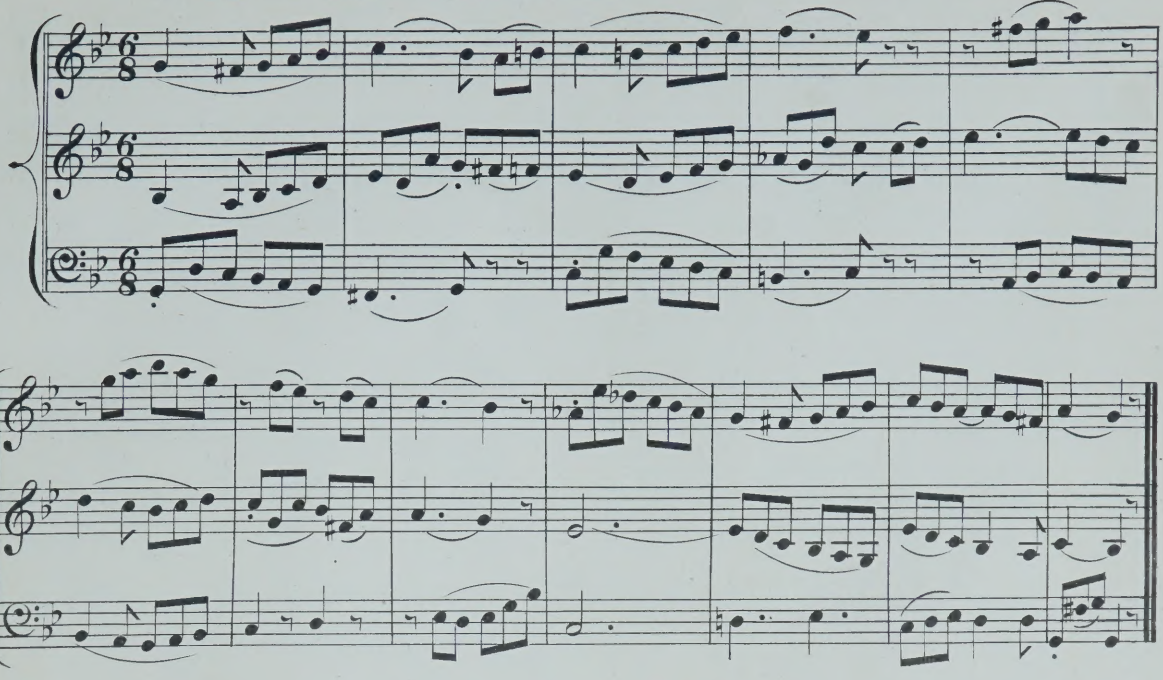
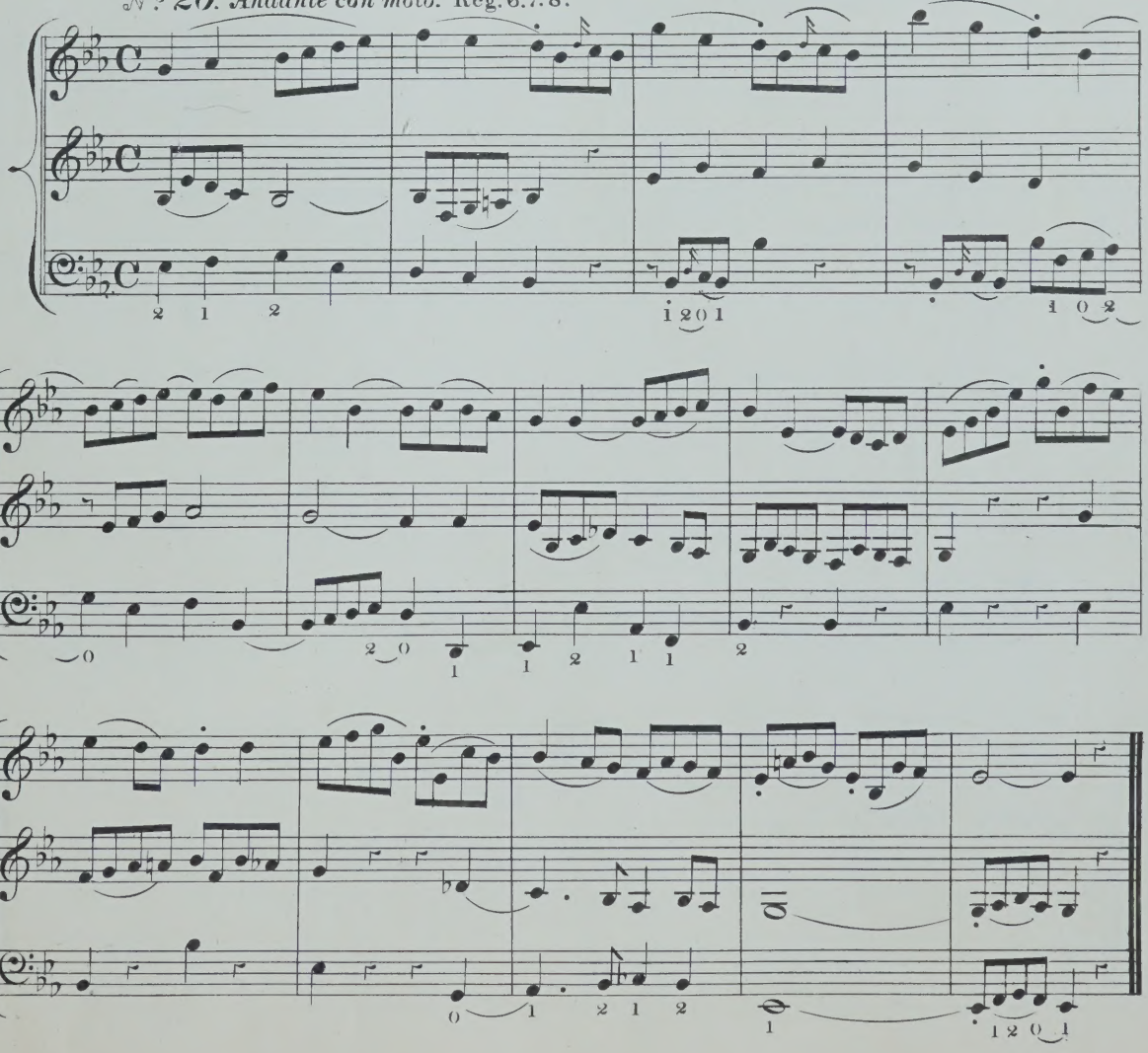


N° **20.** *Andante con moto.* Reg. 6.7.8.



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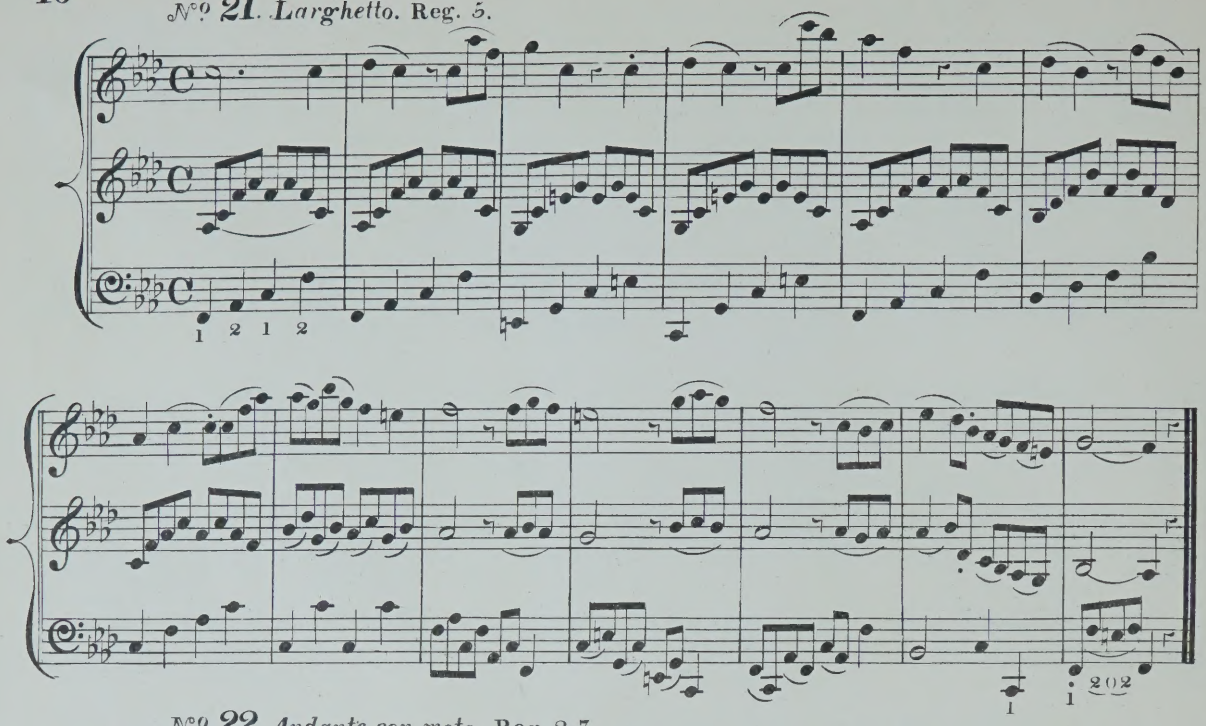

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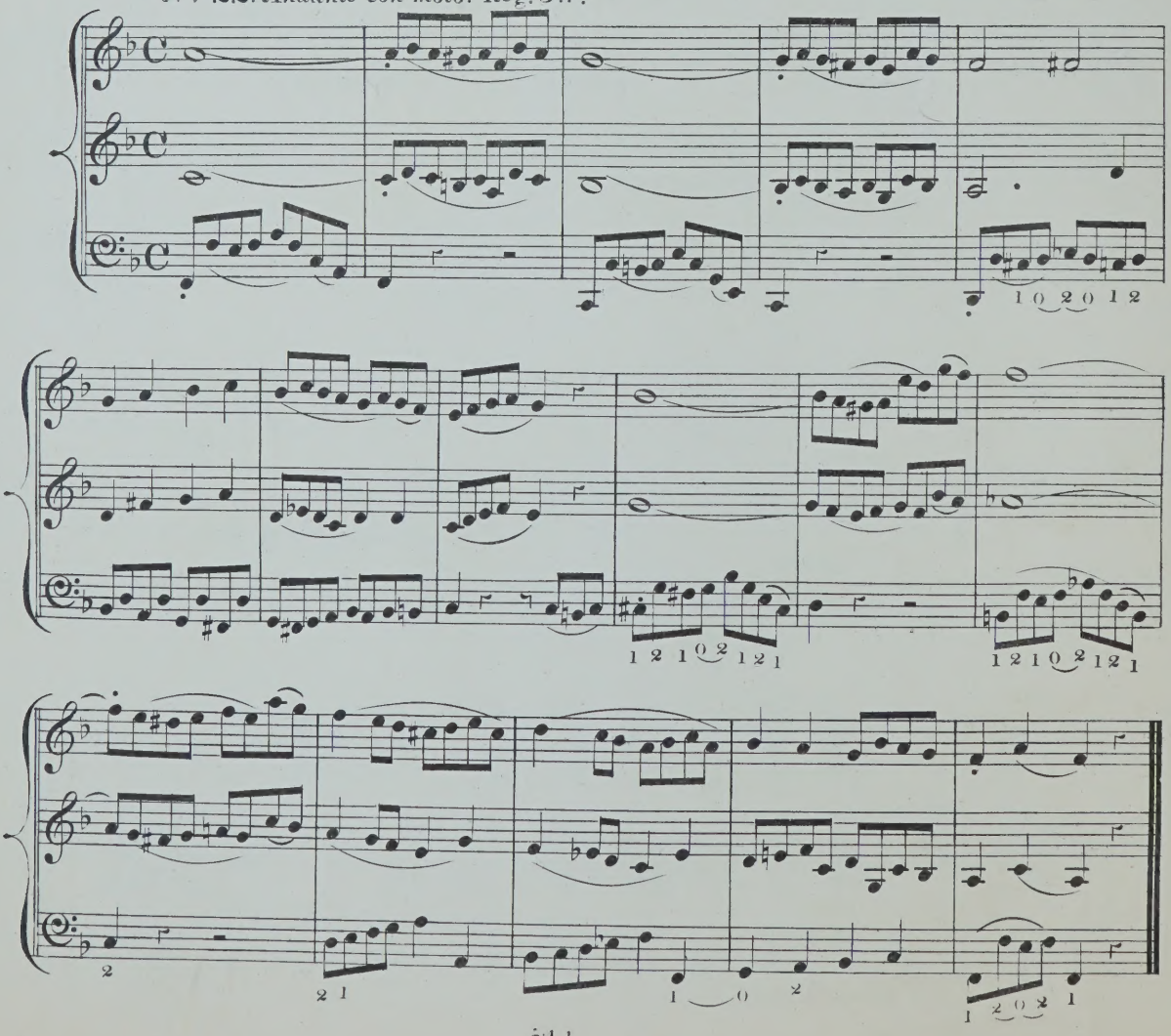

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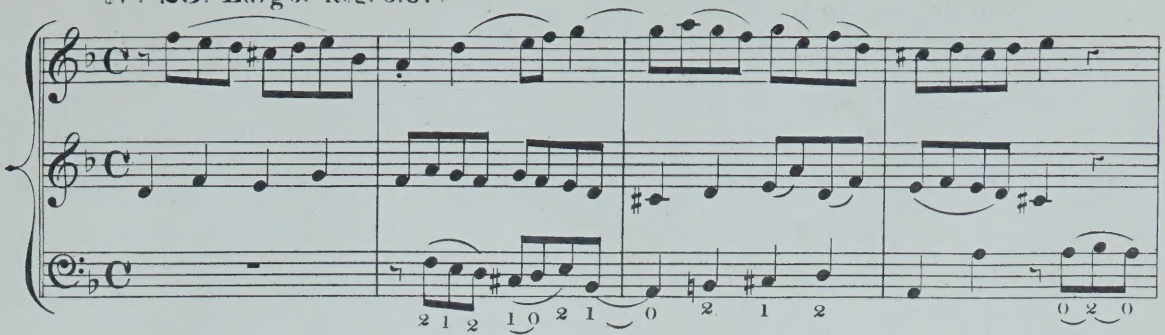

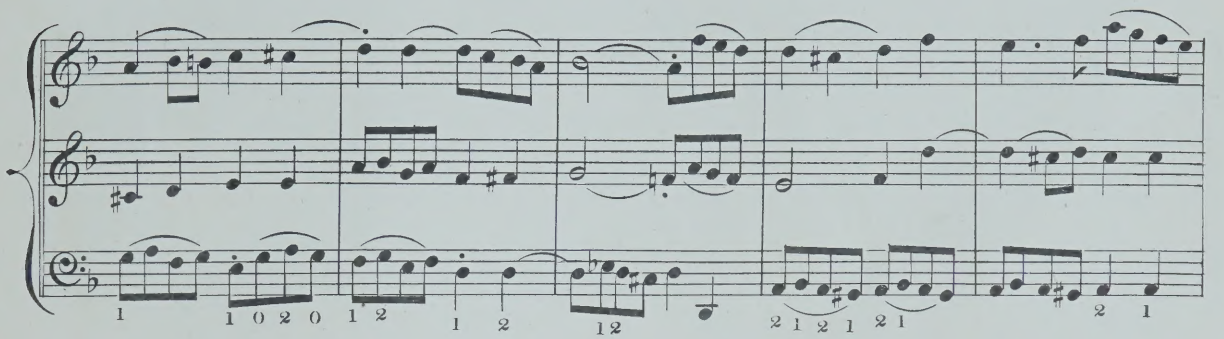

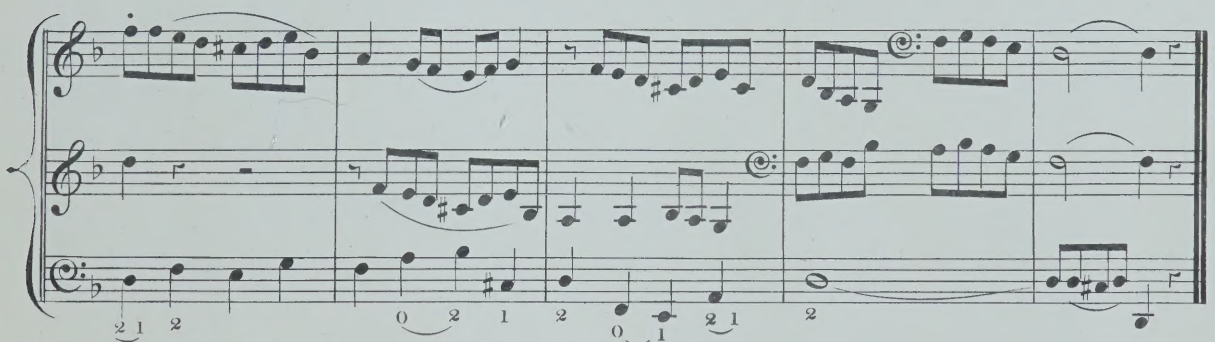

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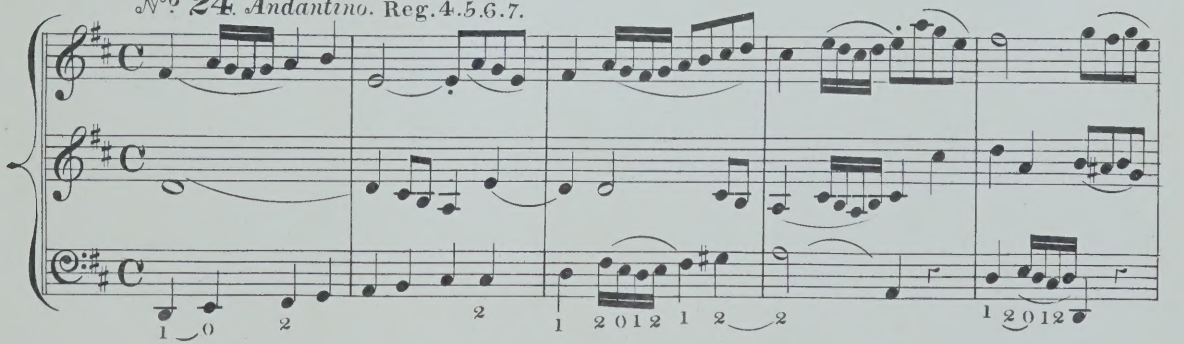

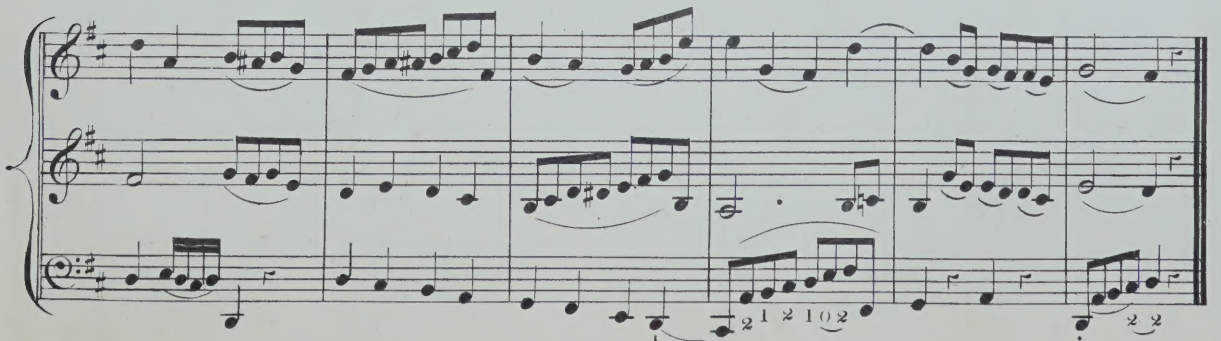

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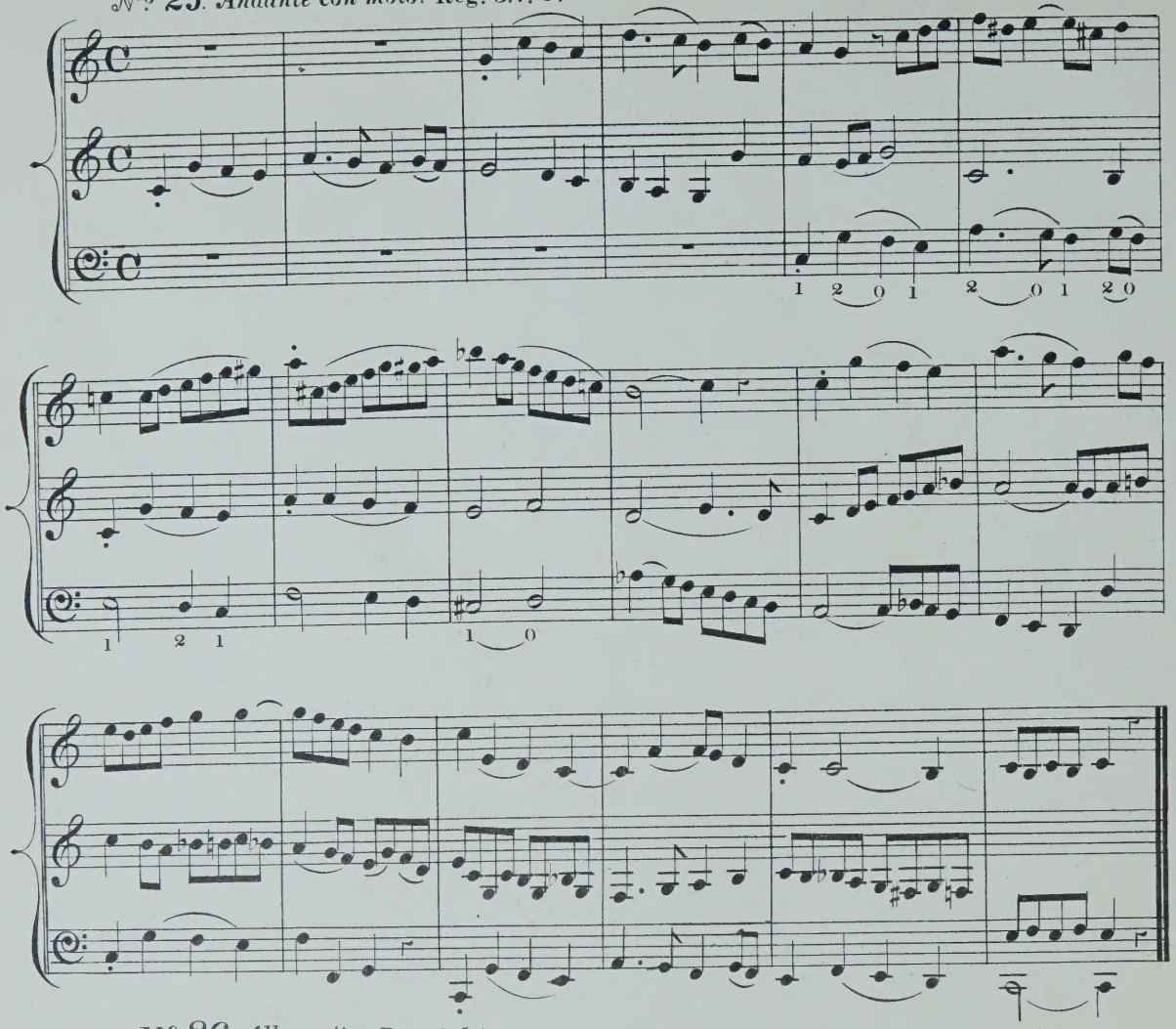
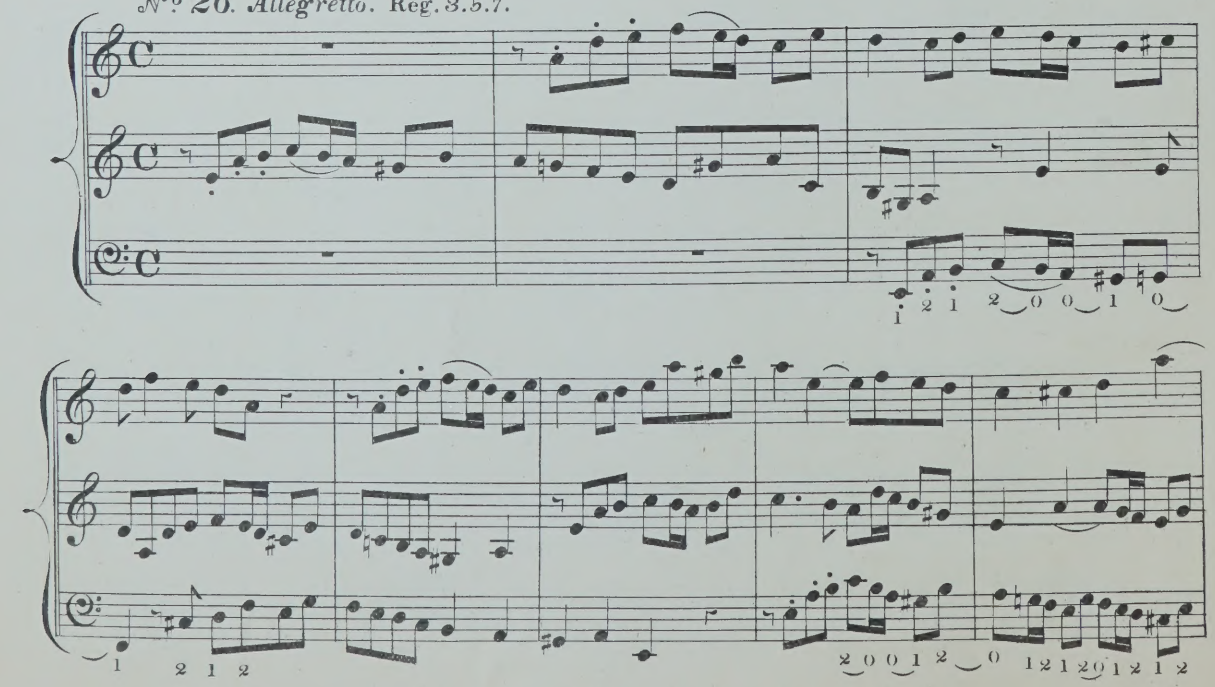
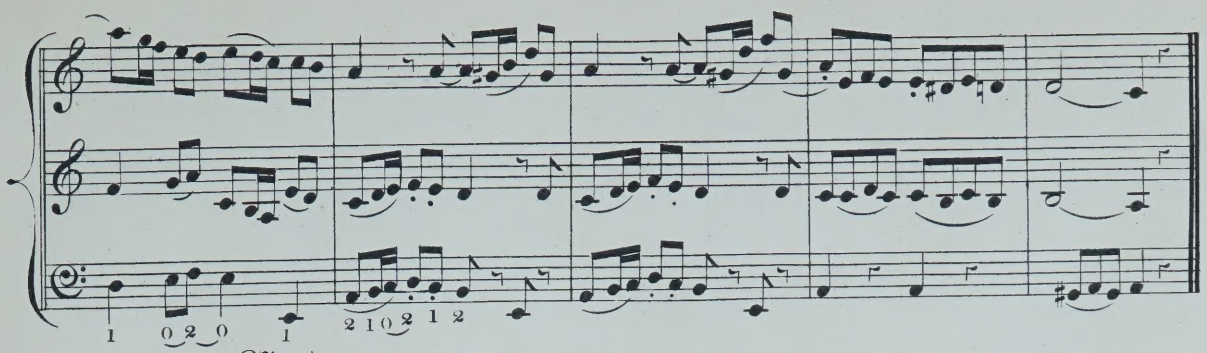


N.º **26**. *Allegretto.* Reg. 3.5.7.





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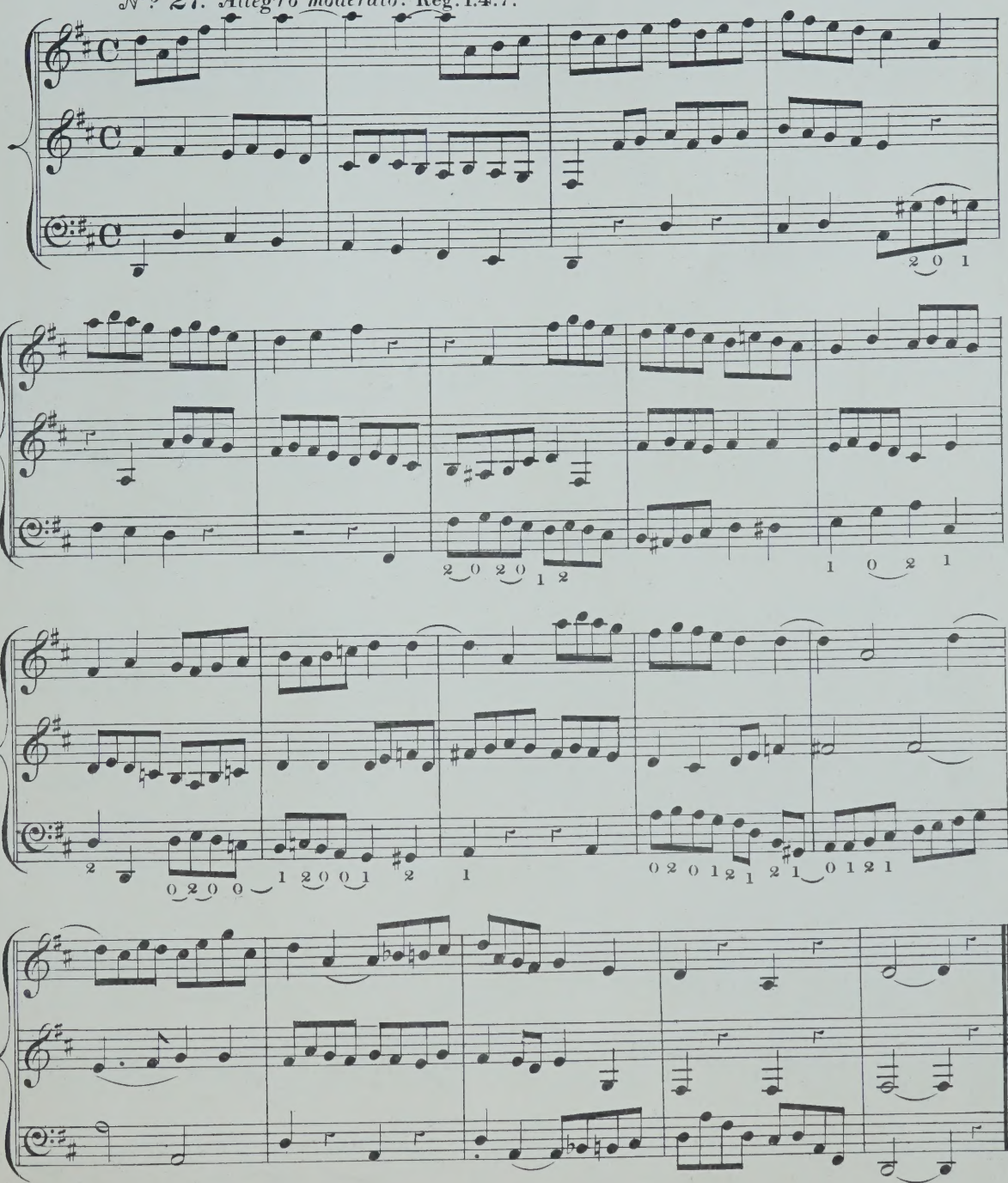
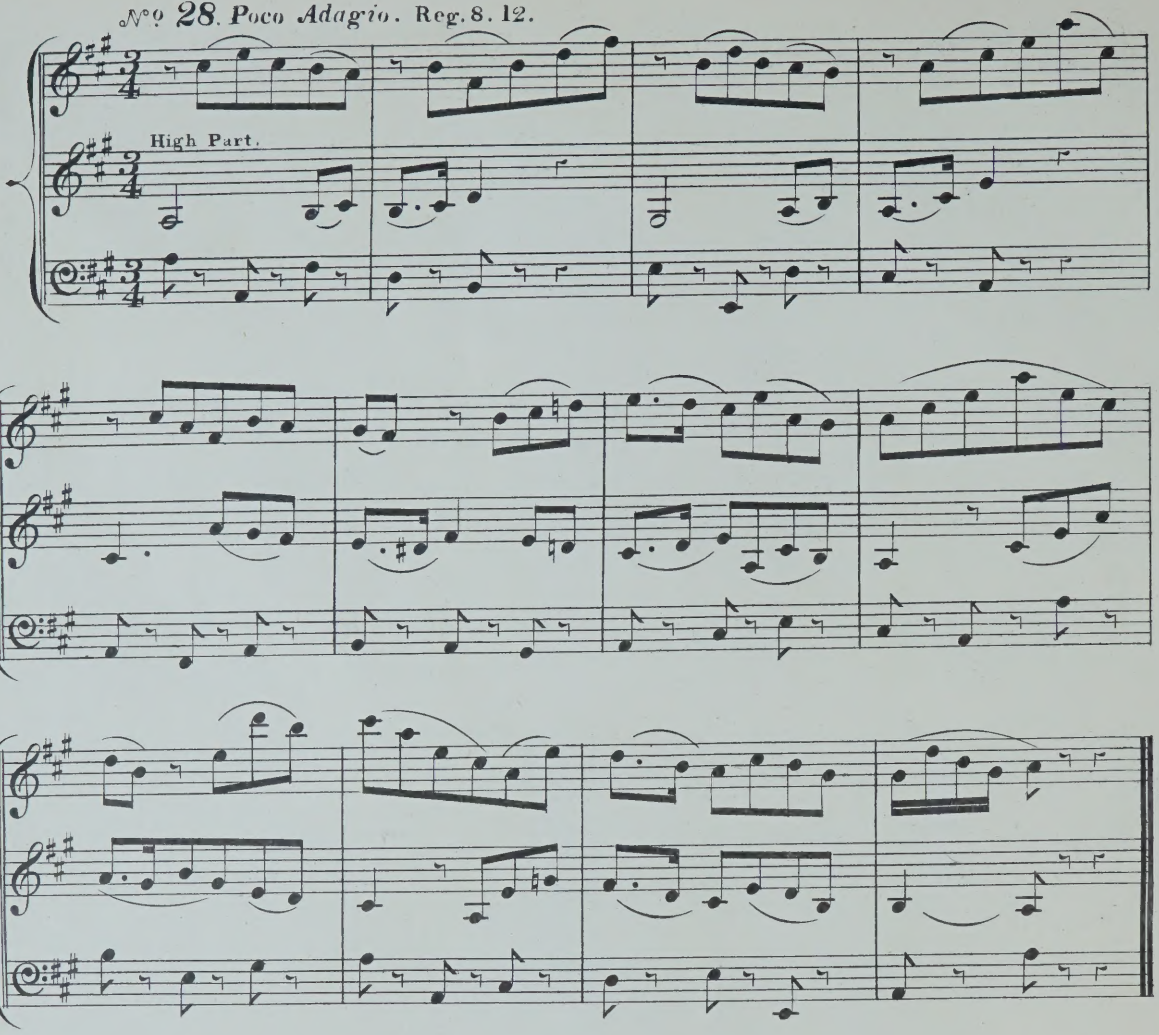
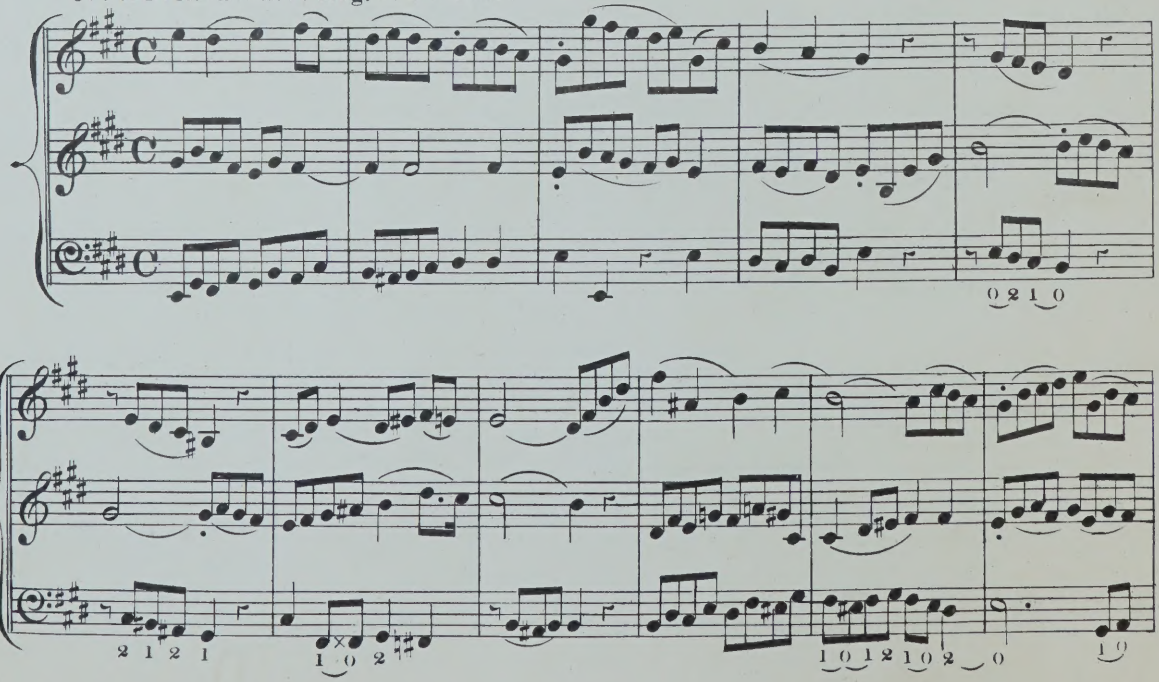
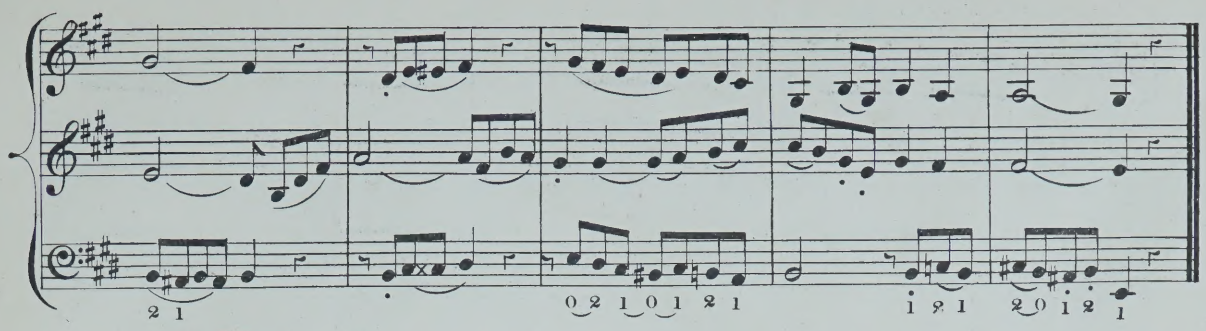


N° 28. *Poco Adagio*. Reg. 8. 12.



N° 29. *Moderato*. Reg. 3. 4. 7. 8. 12.





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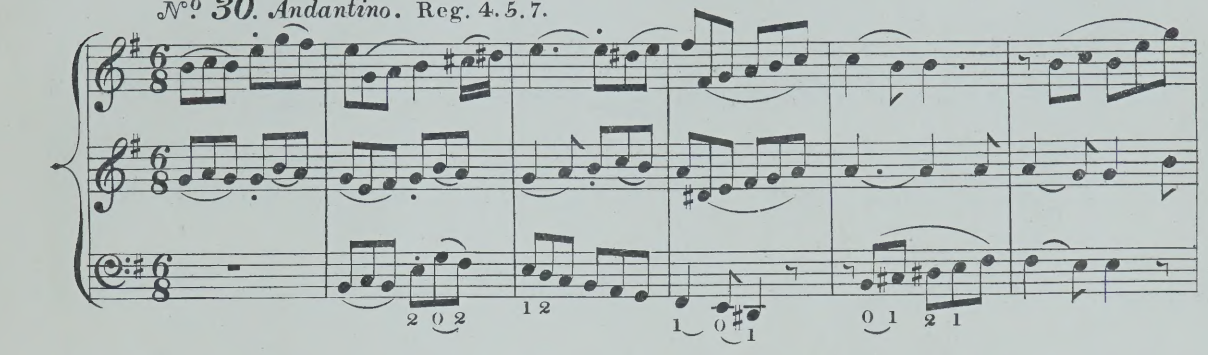
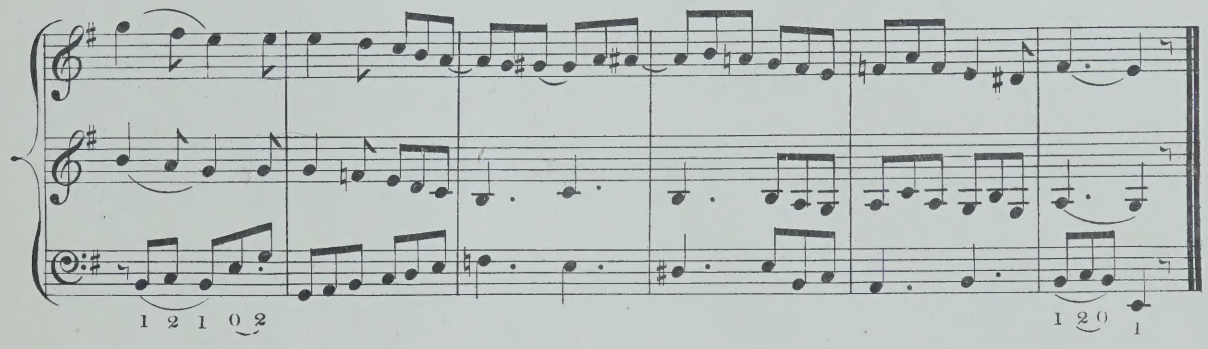
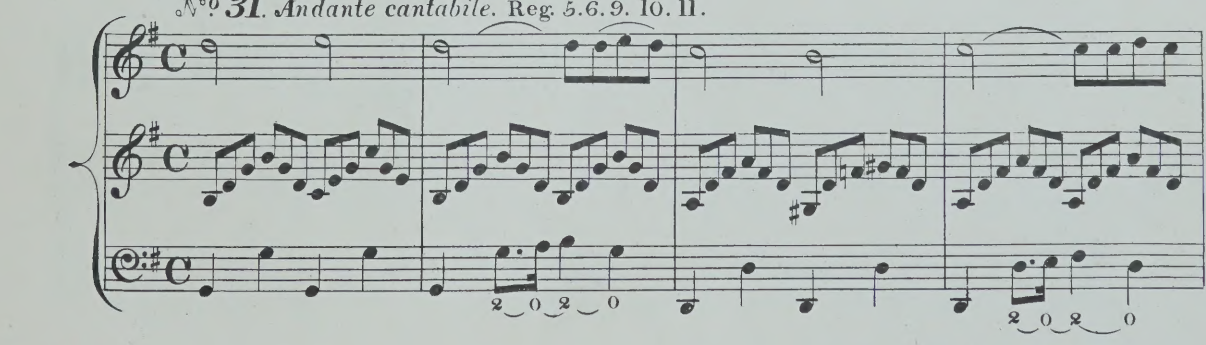
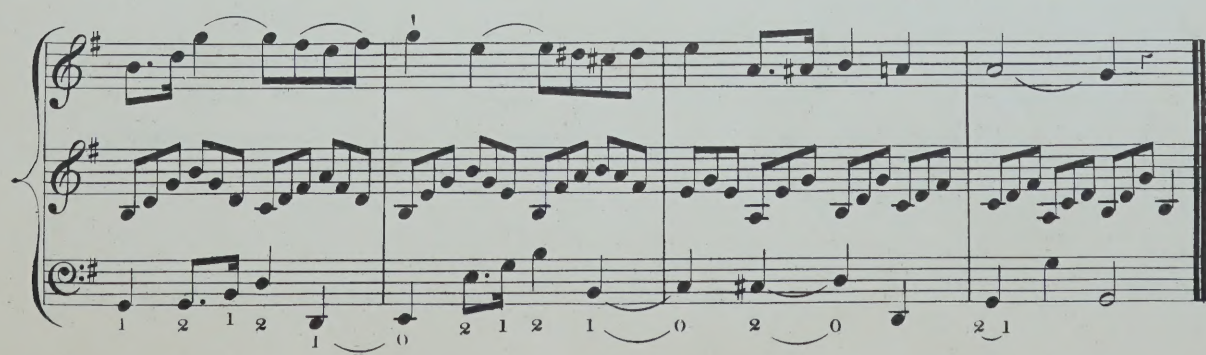


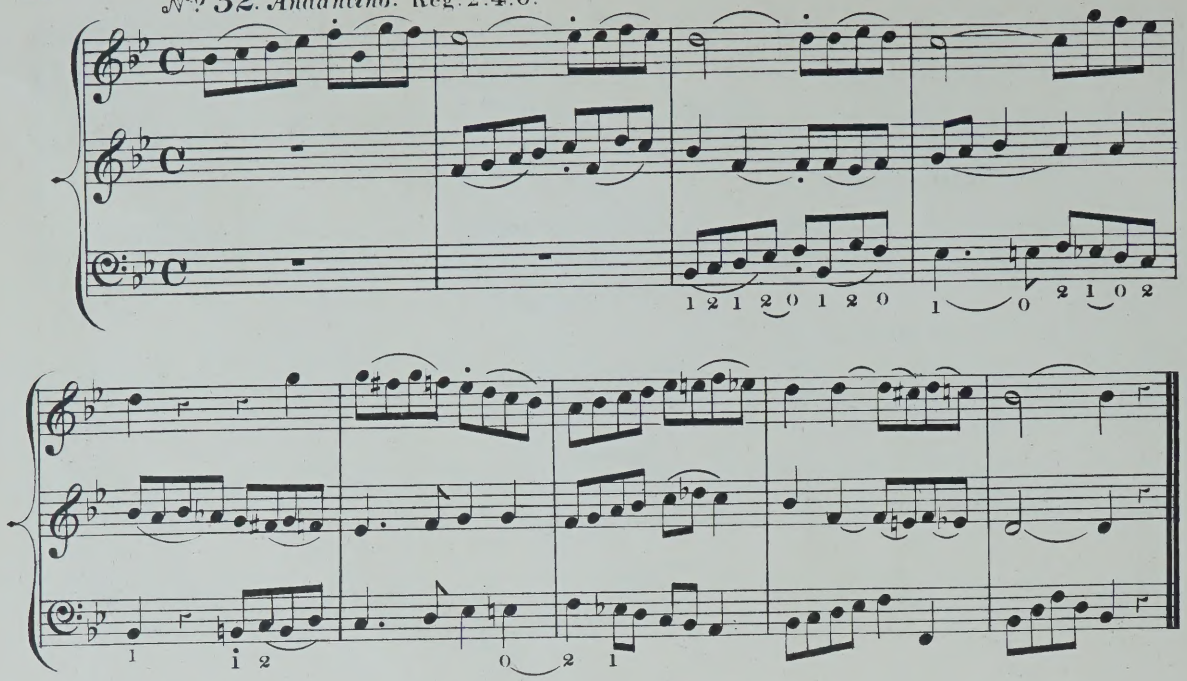


N.º 31. *Andante cantabile.* Reg. 5. 6. 9. 10. 11.





N°º 32. Andantino. Reg. 2. 4. 6.



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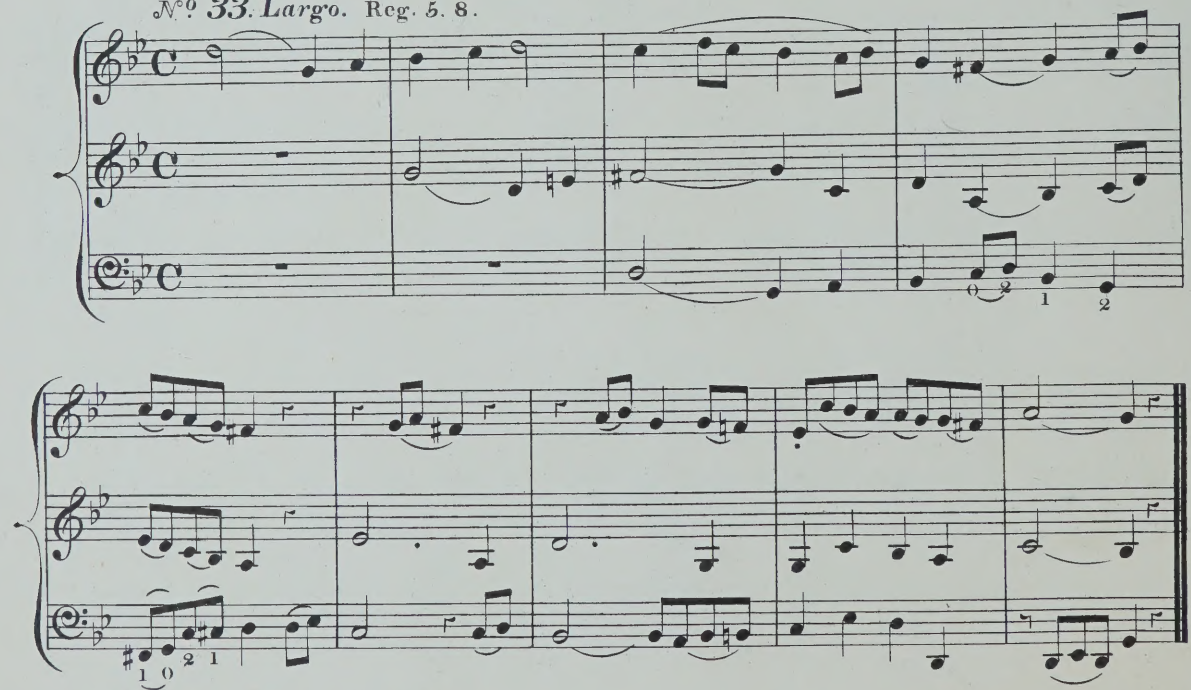

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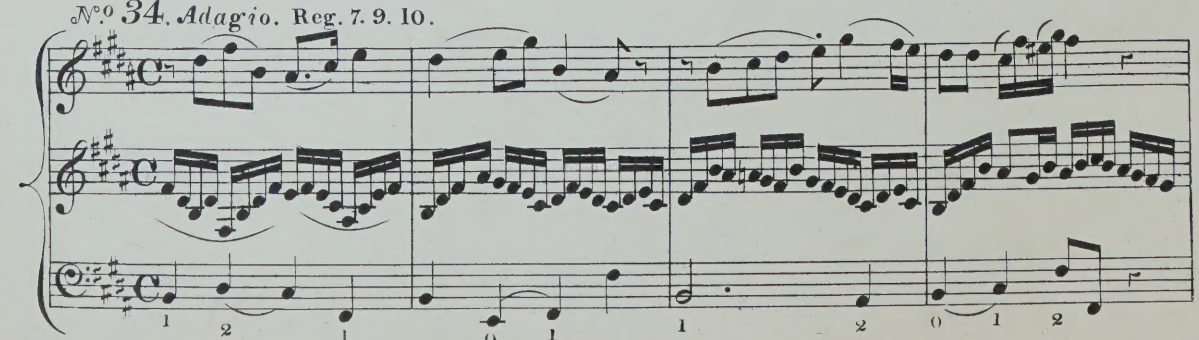

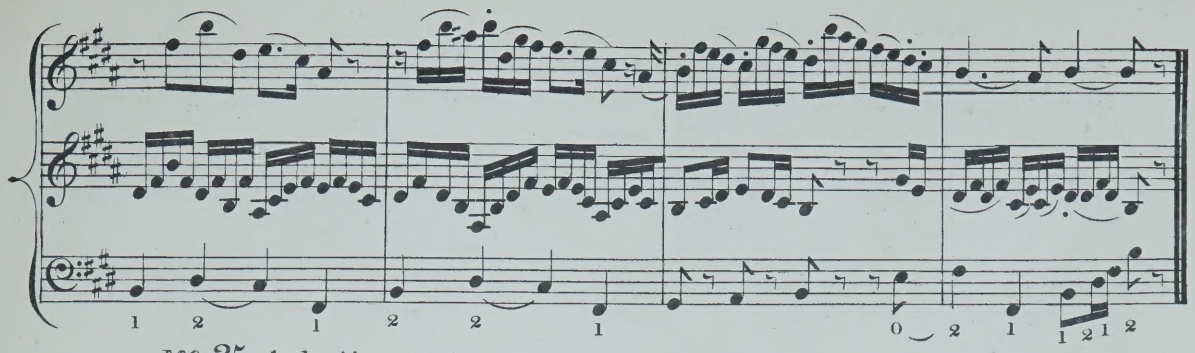

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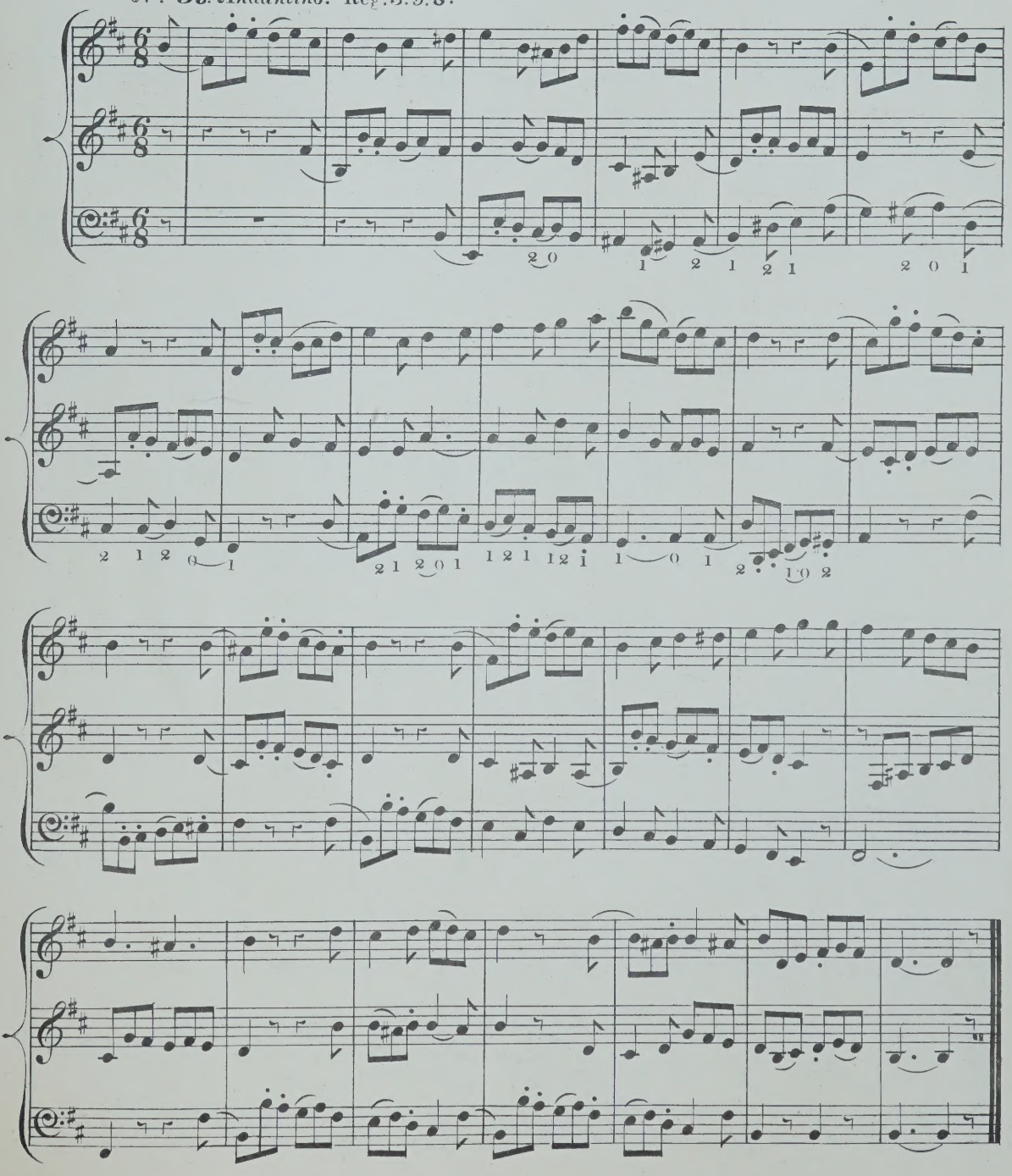
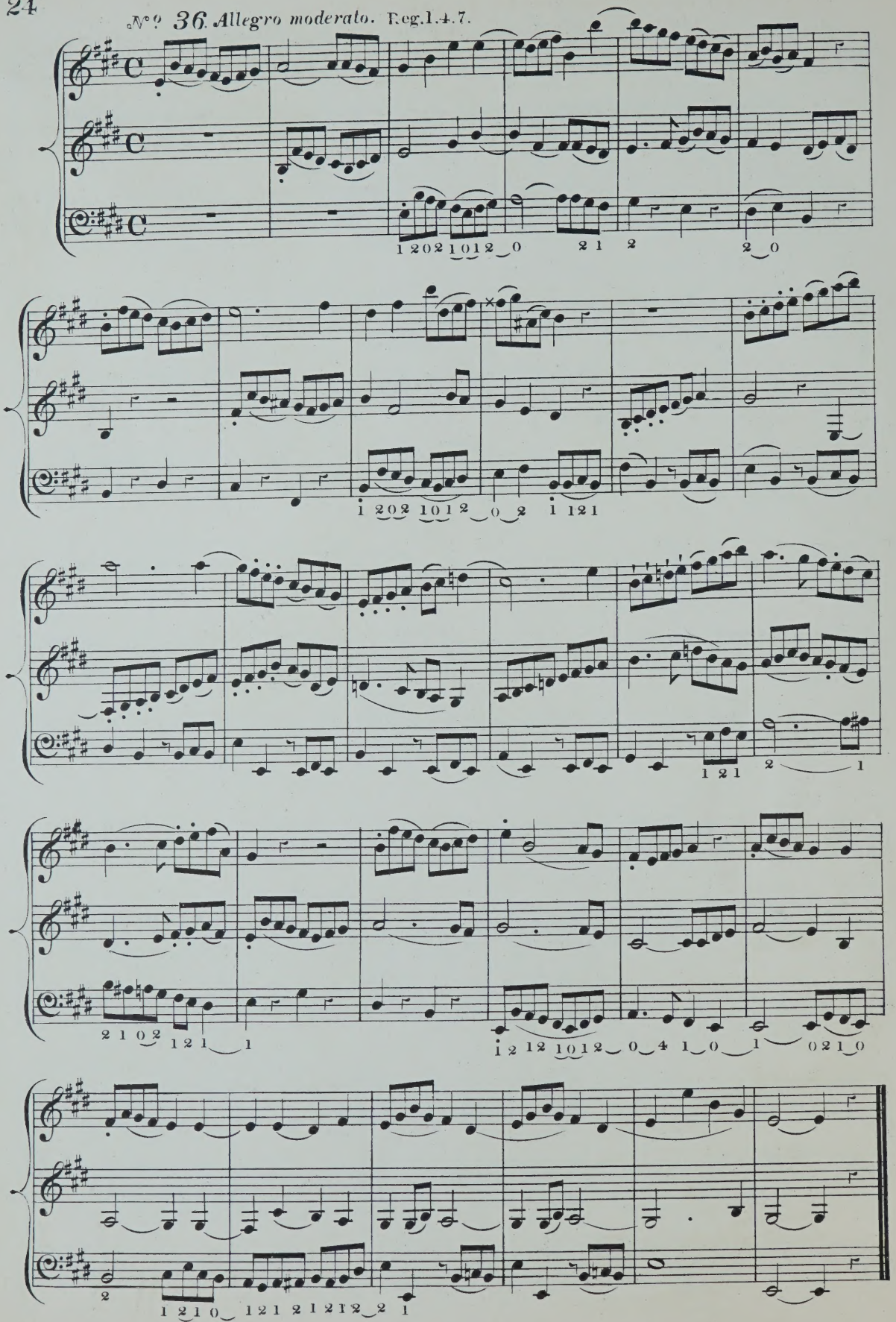
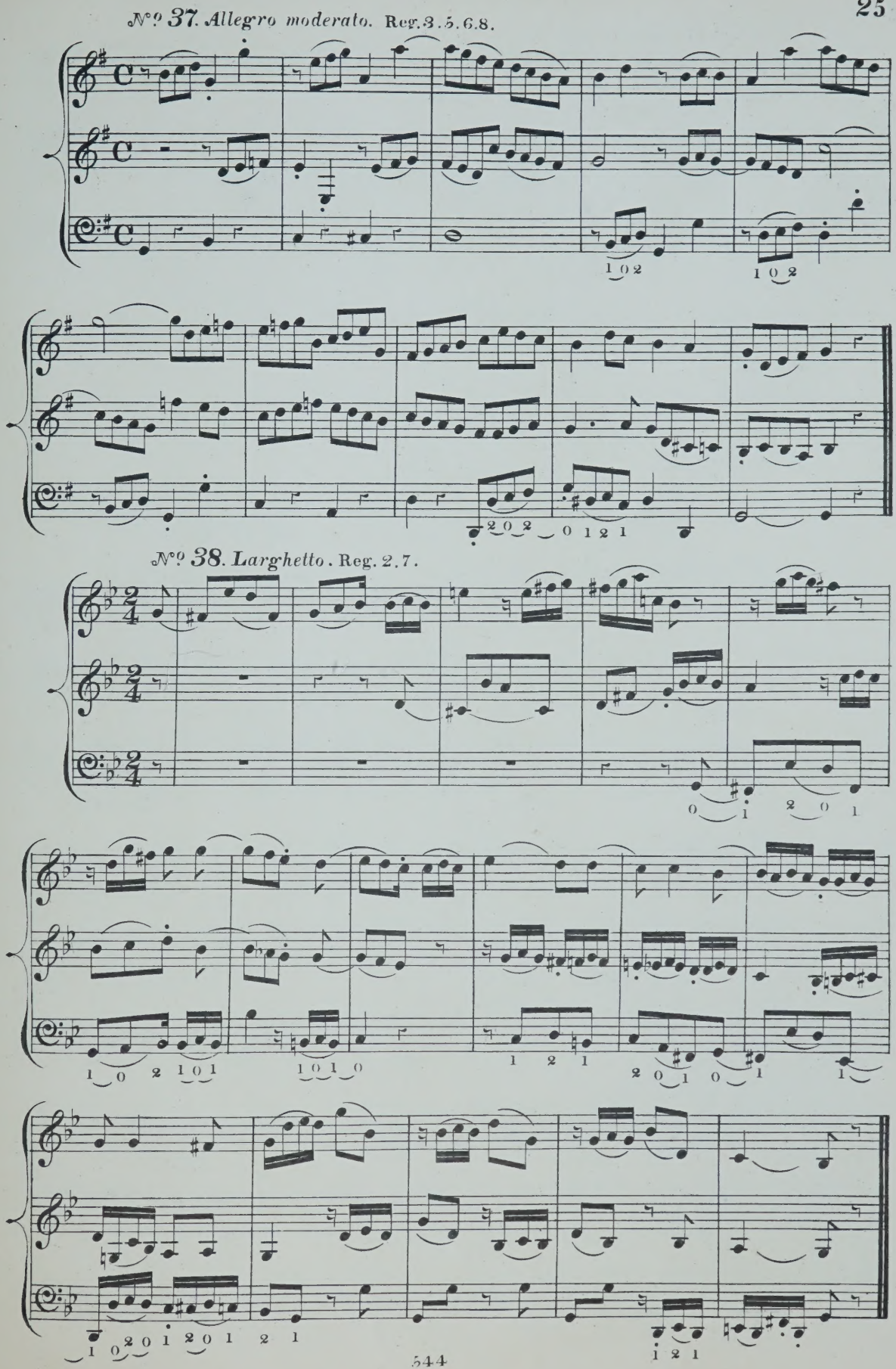
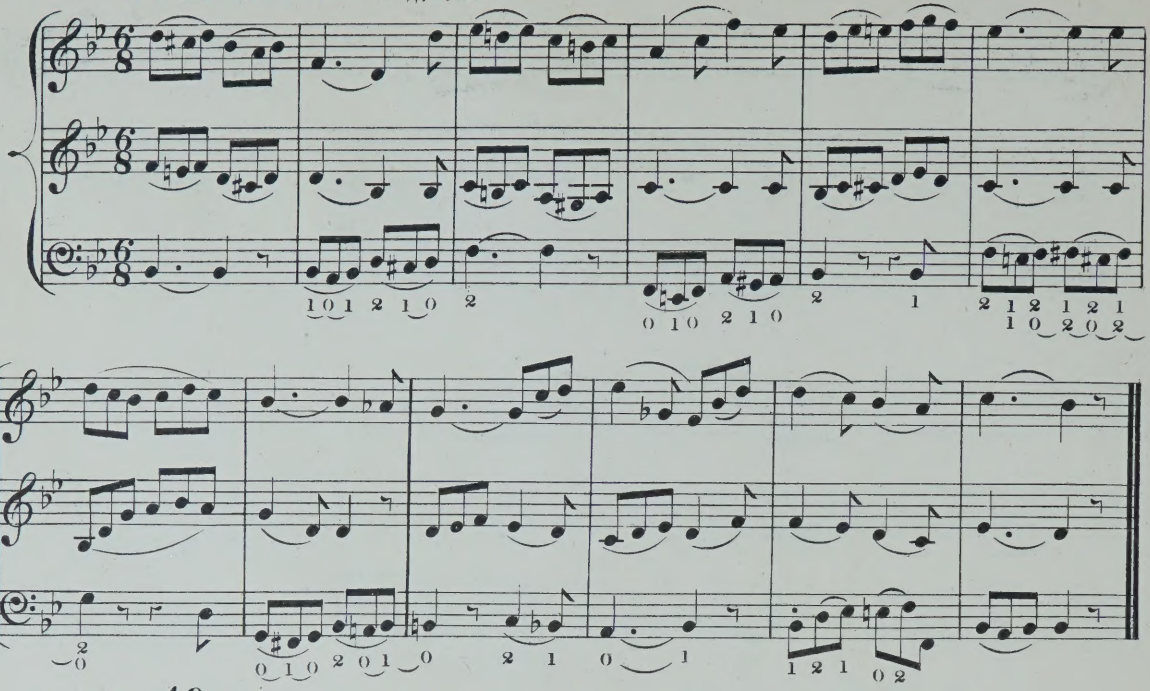



№ 36. Allegro moderato. Reg. 1. 4. 7.


N°. 37. Allegro moderato. Reg. 3. 5. 6. 8.
N°. 38. Larghetto. Reg. 2. 7.

N°. 39. *Andantino.* Reg. 2. 5.



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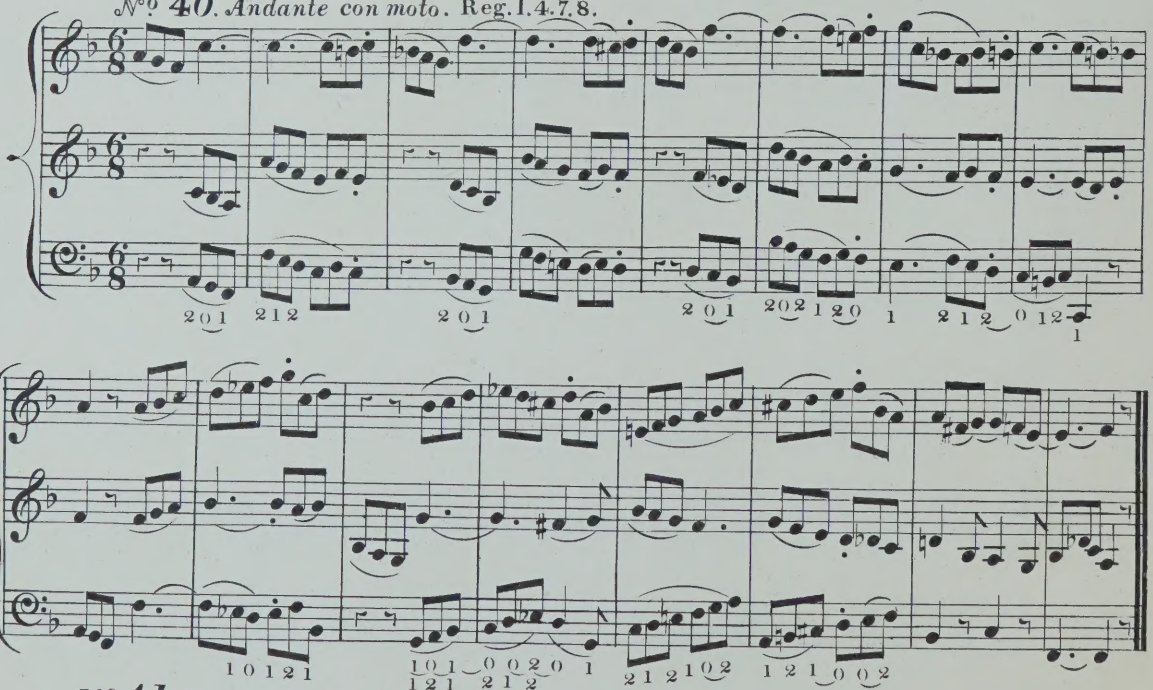

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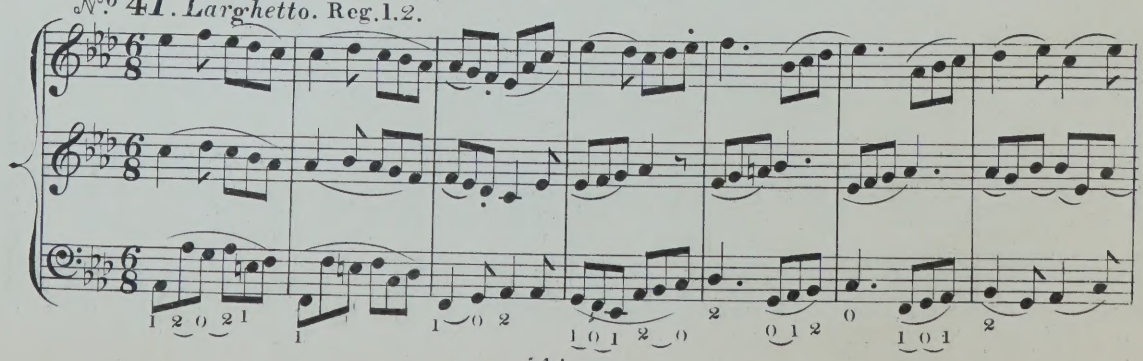

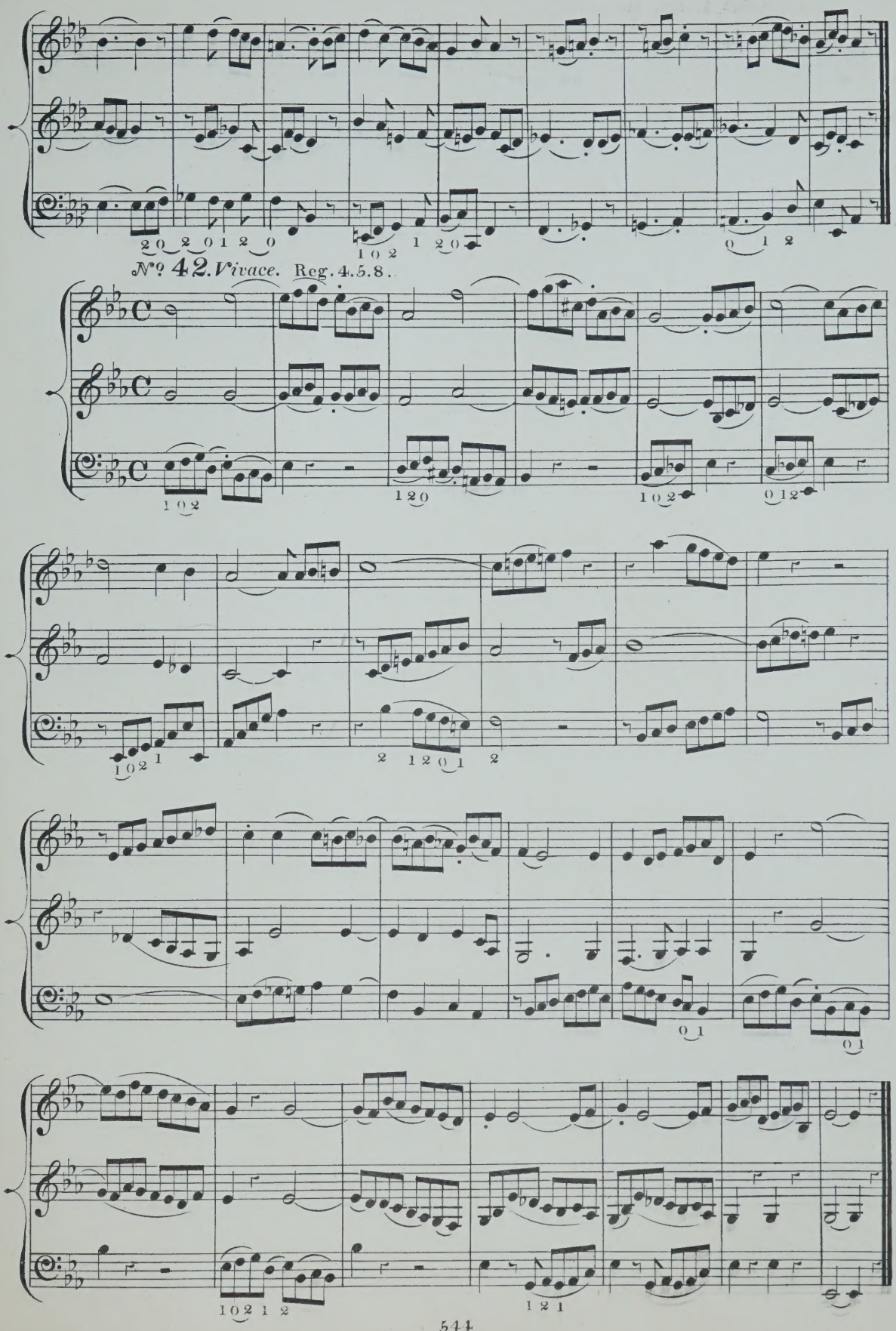
2 0 2 0 1 2 0
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1 2 0
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№ 42. Vivace. Reg. 4.5.8.
1 0 2
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1 0 2
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0 1
0 1
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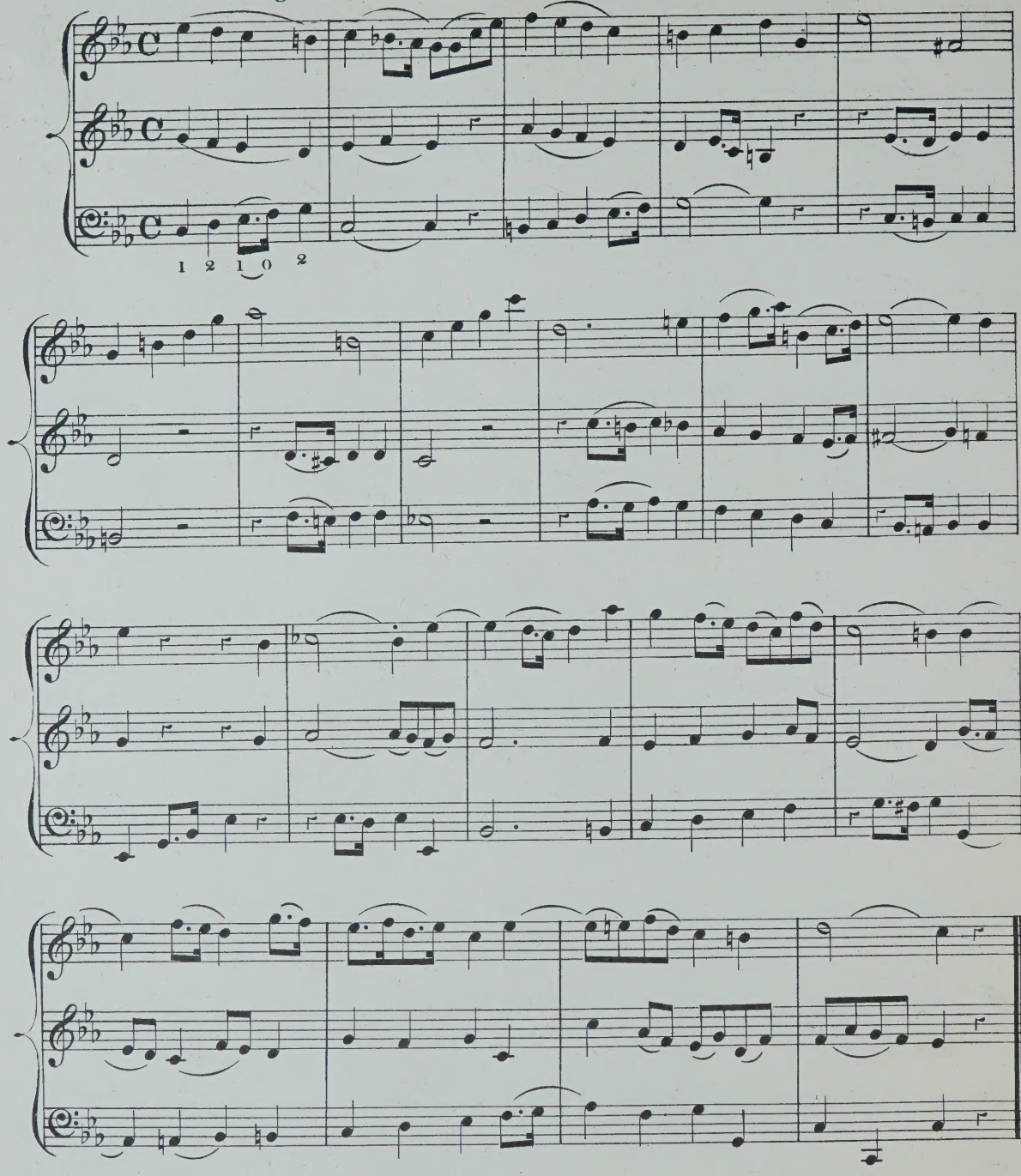
N°. 43. *Largo.* Reg. 2.5.6.7.8.



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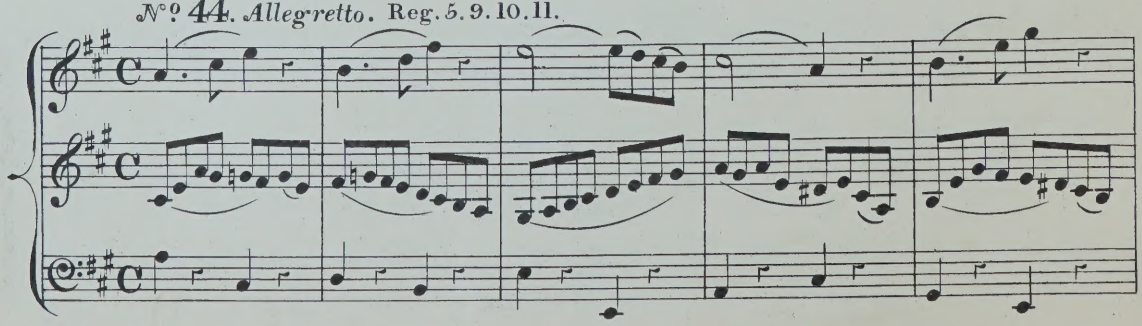
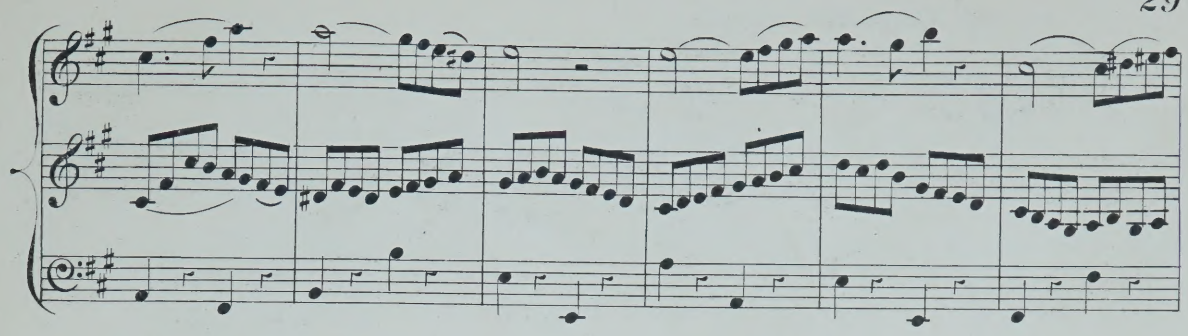
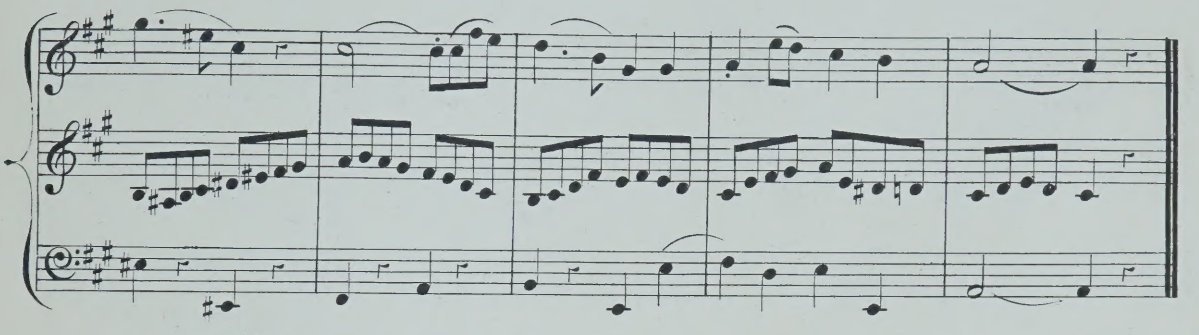
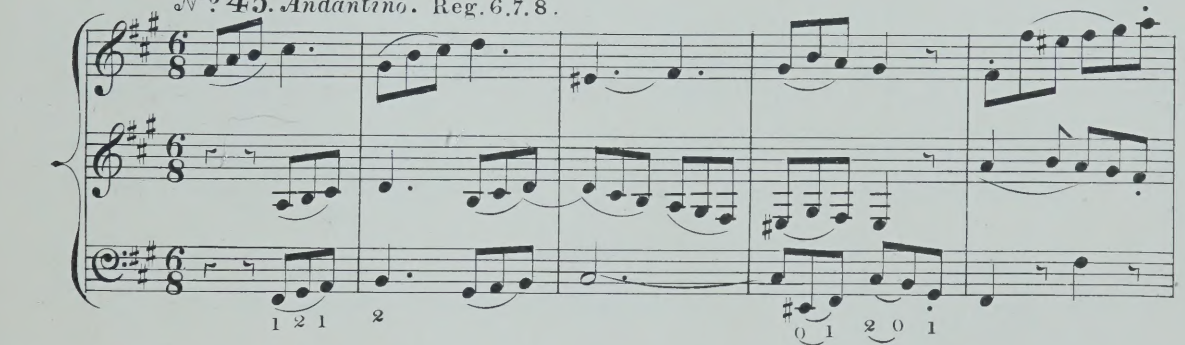
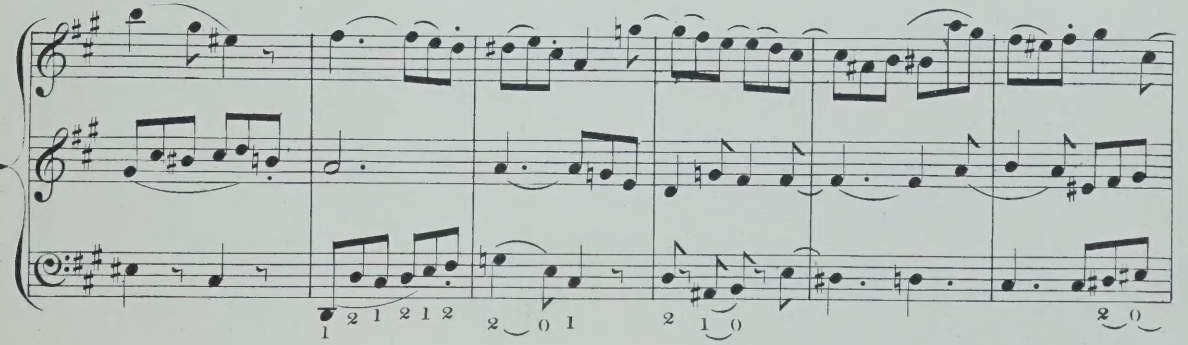


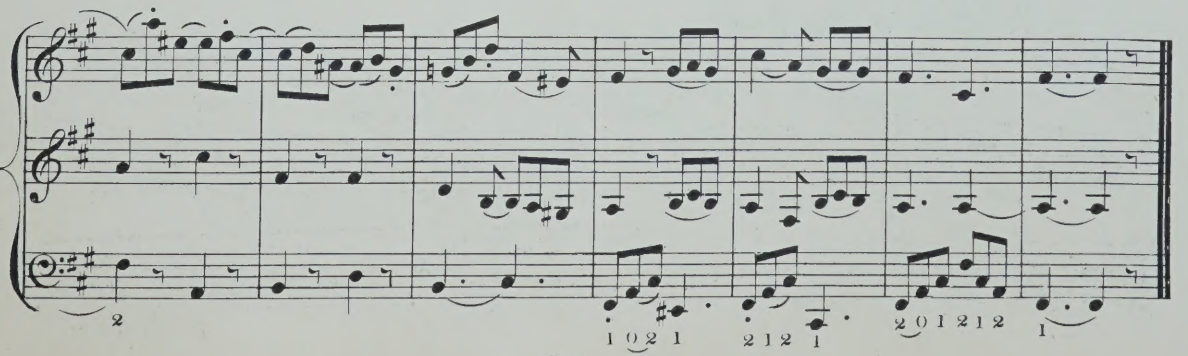




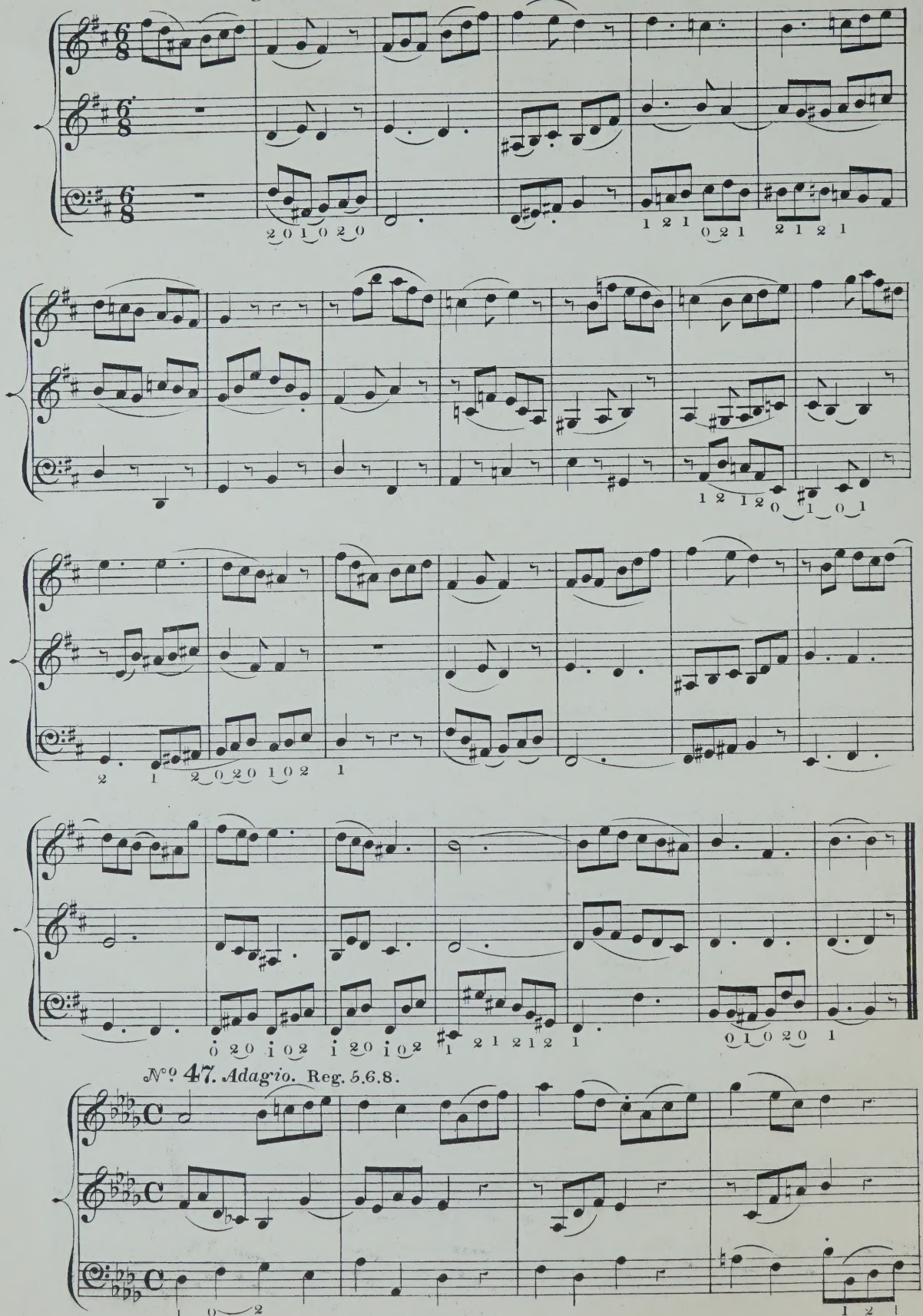
N°. 45. *Andantino.* Reg. 6, 7, 8.



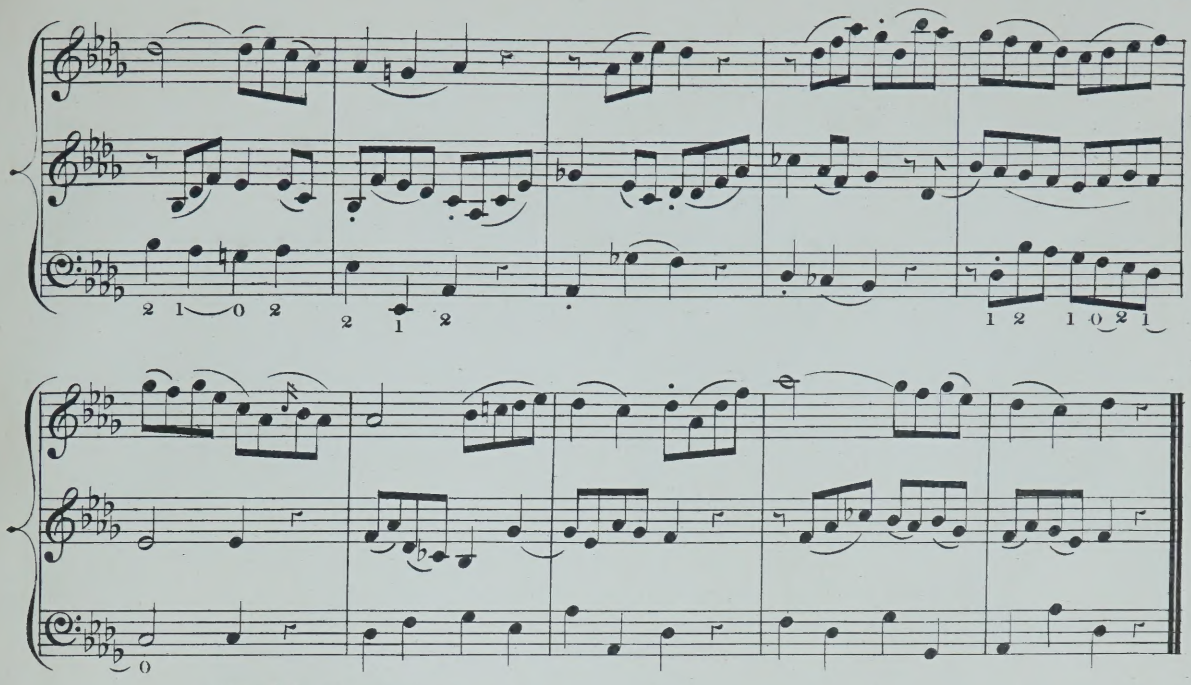




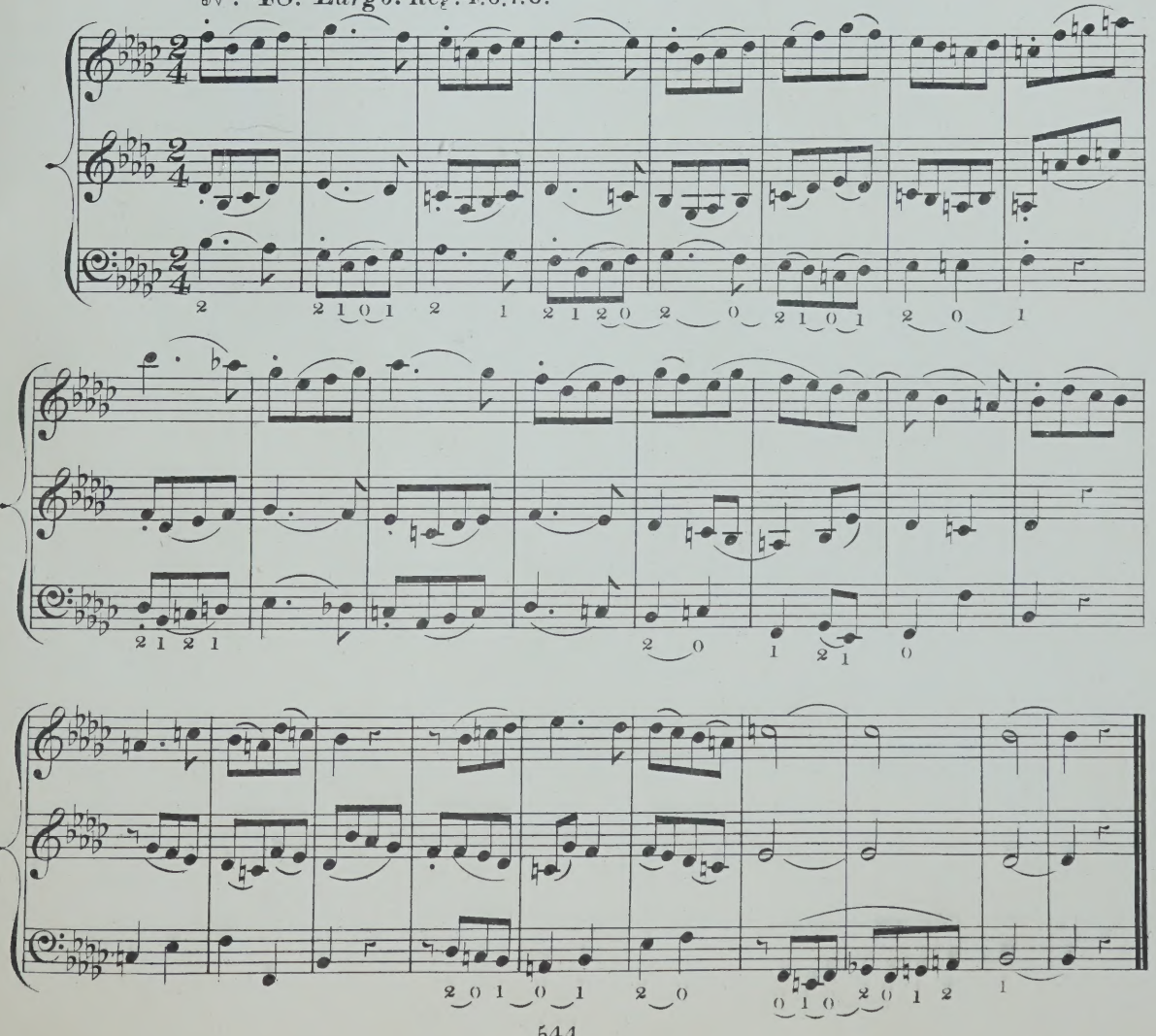
№ 46. *Larghetto.* Reg. 1.4.5.



№ 47. *Adagio.* Reg. 5.6.8.



№ 48. *Largo.* Reg. 4.6.7.8.



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BY

Dr. W. VOLCKMAR.

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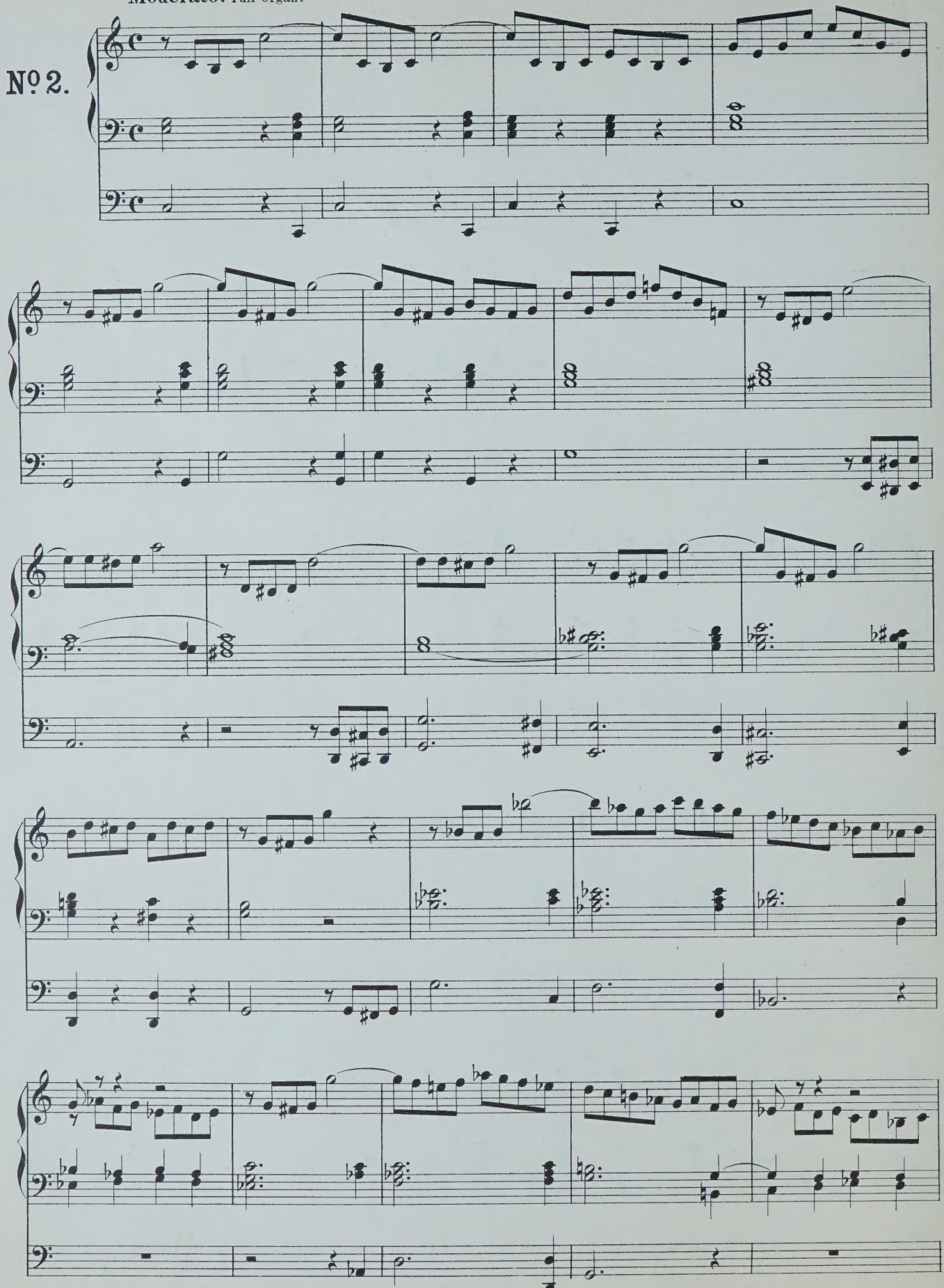
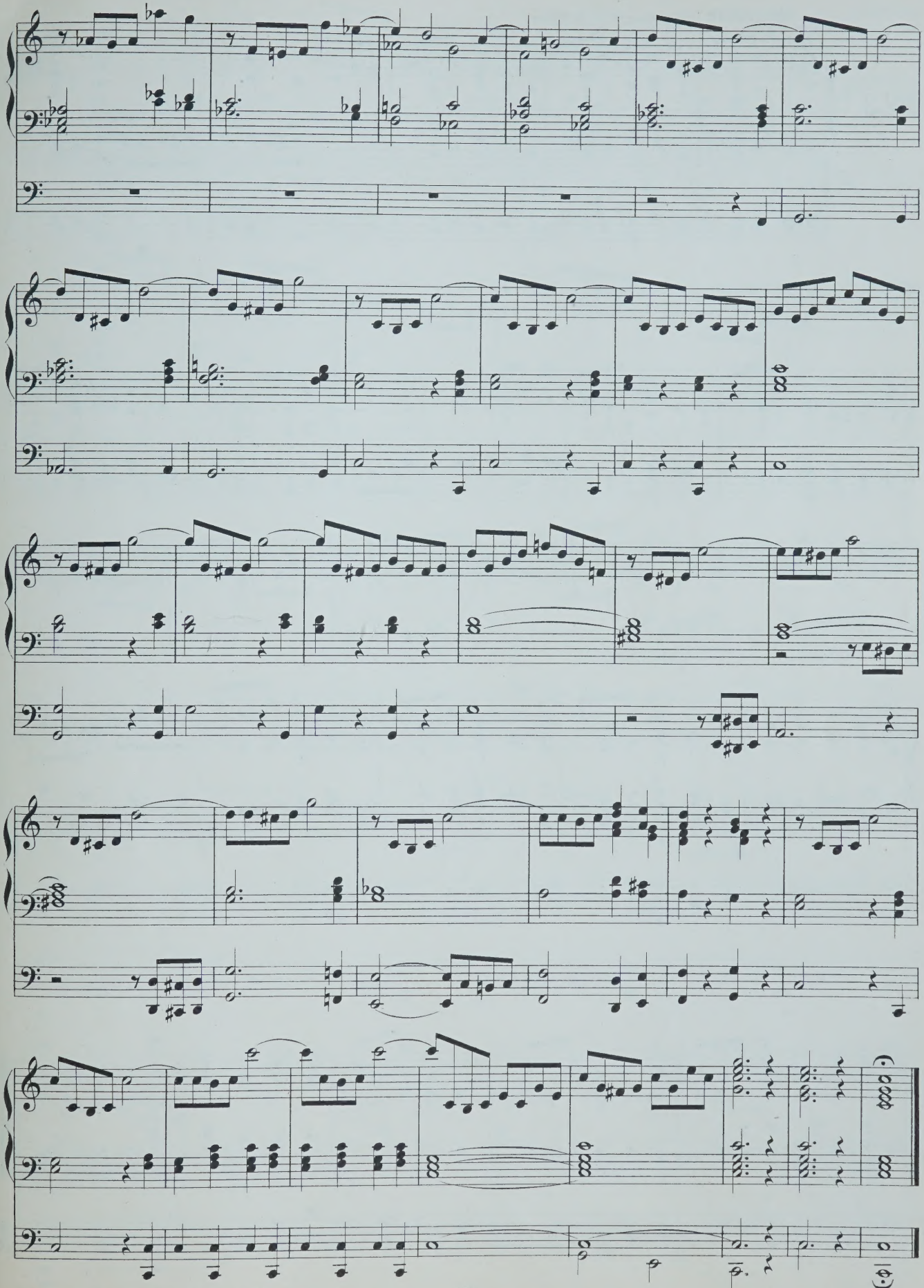
Moderato. Full Organ.

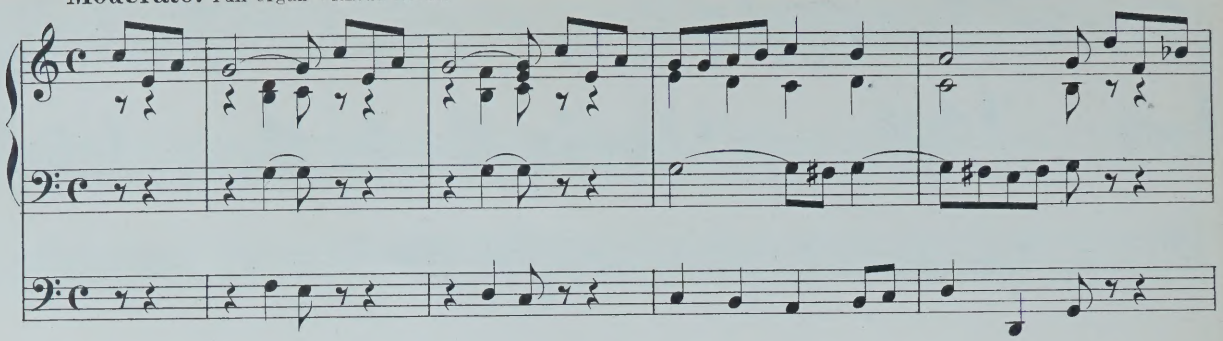
No. 2.

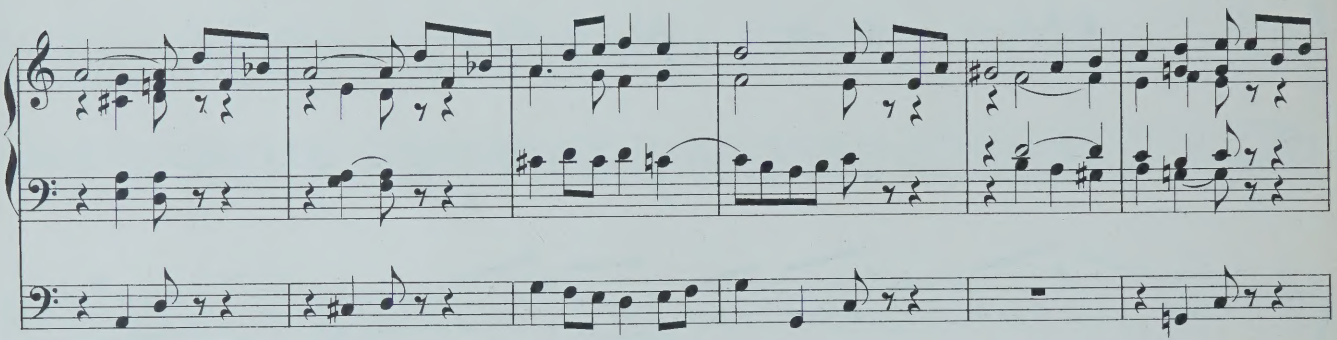


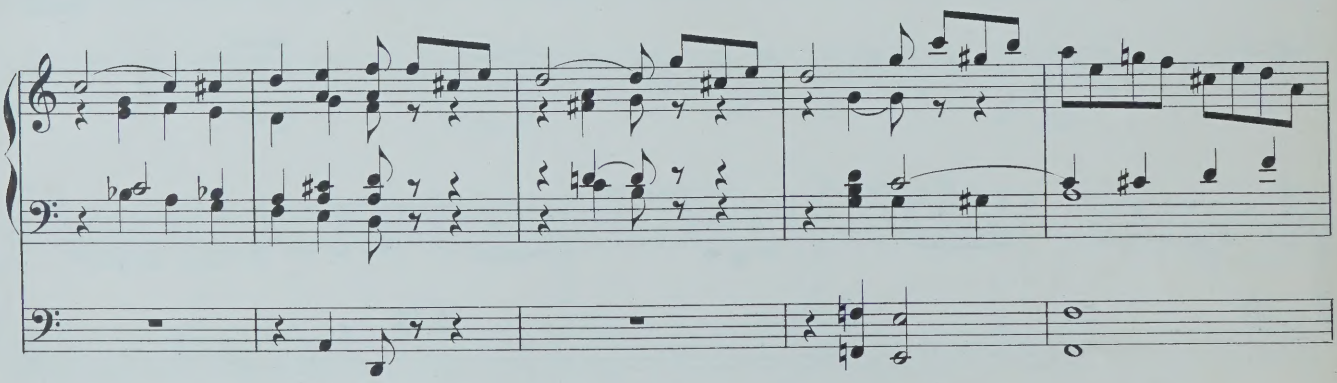


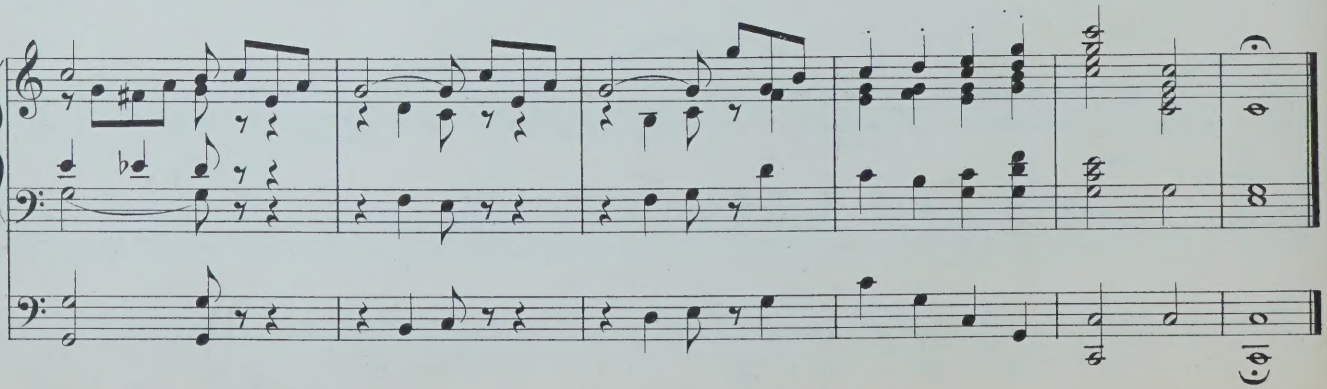
Moderato. Full Organ without Reeds.

No. 3.

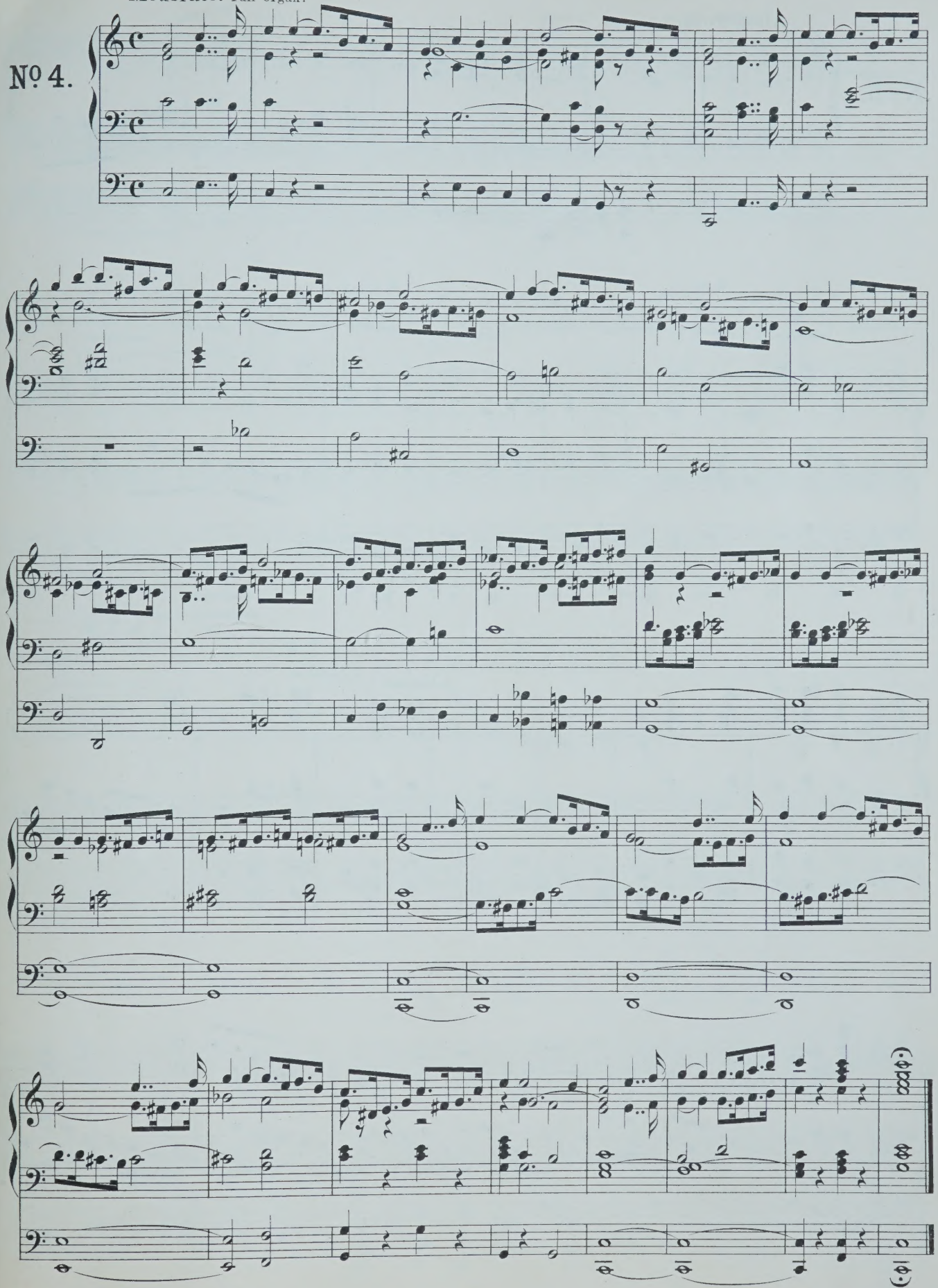






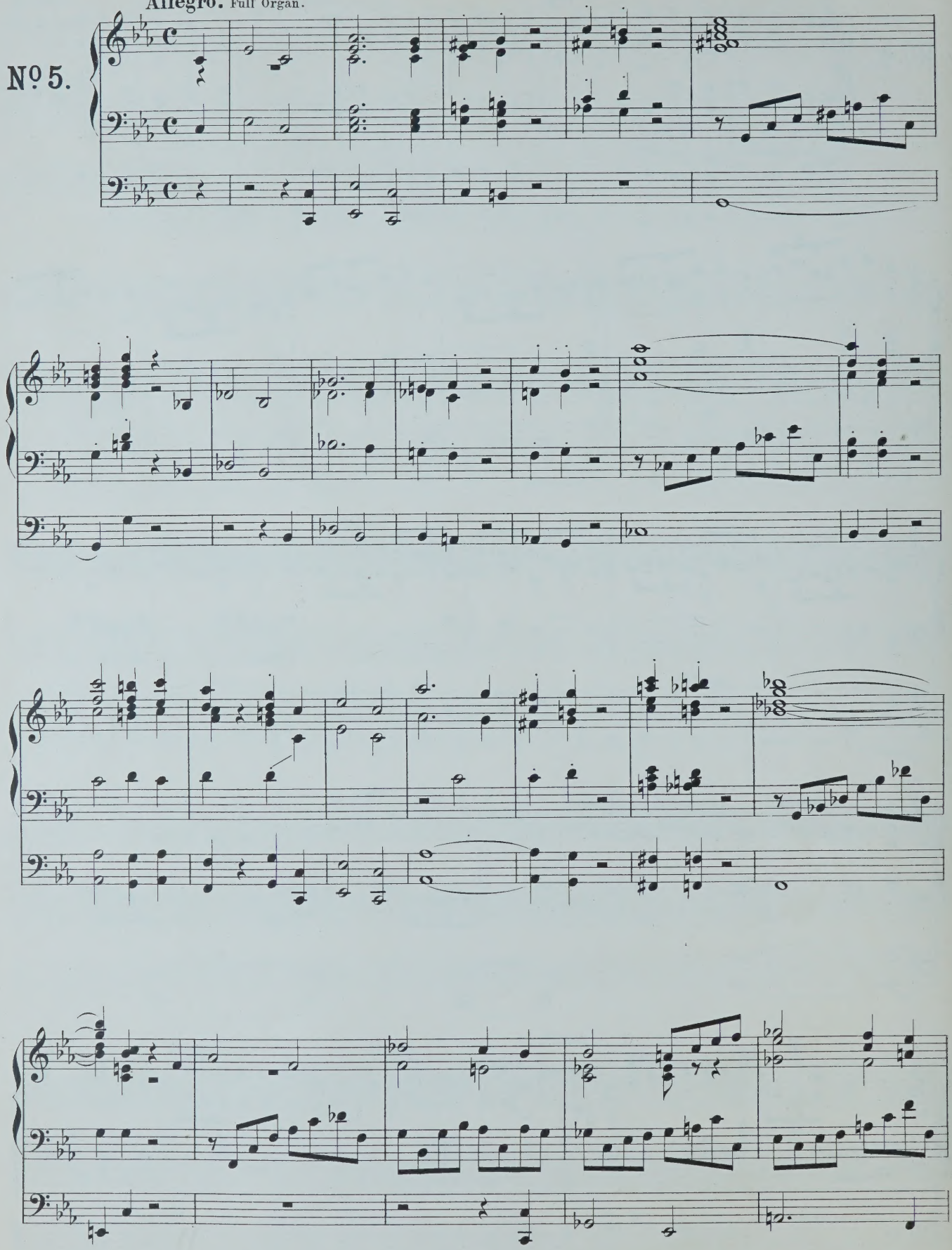


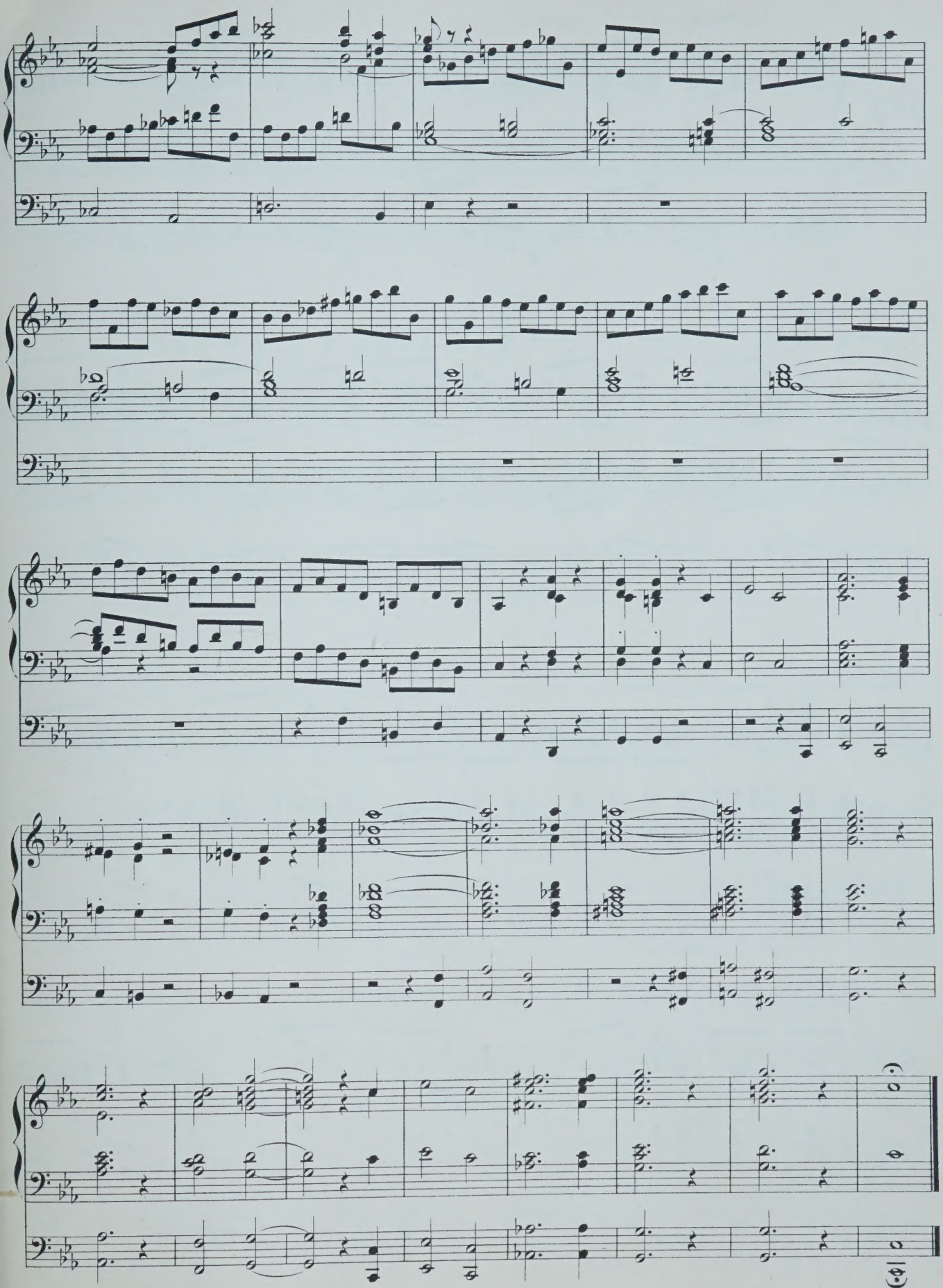
Moderato. Full Organ.



No. 5.

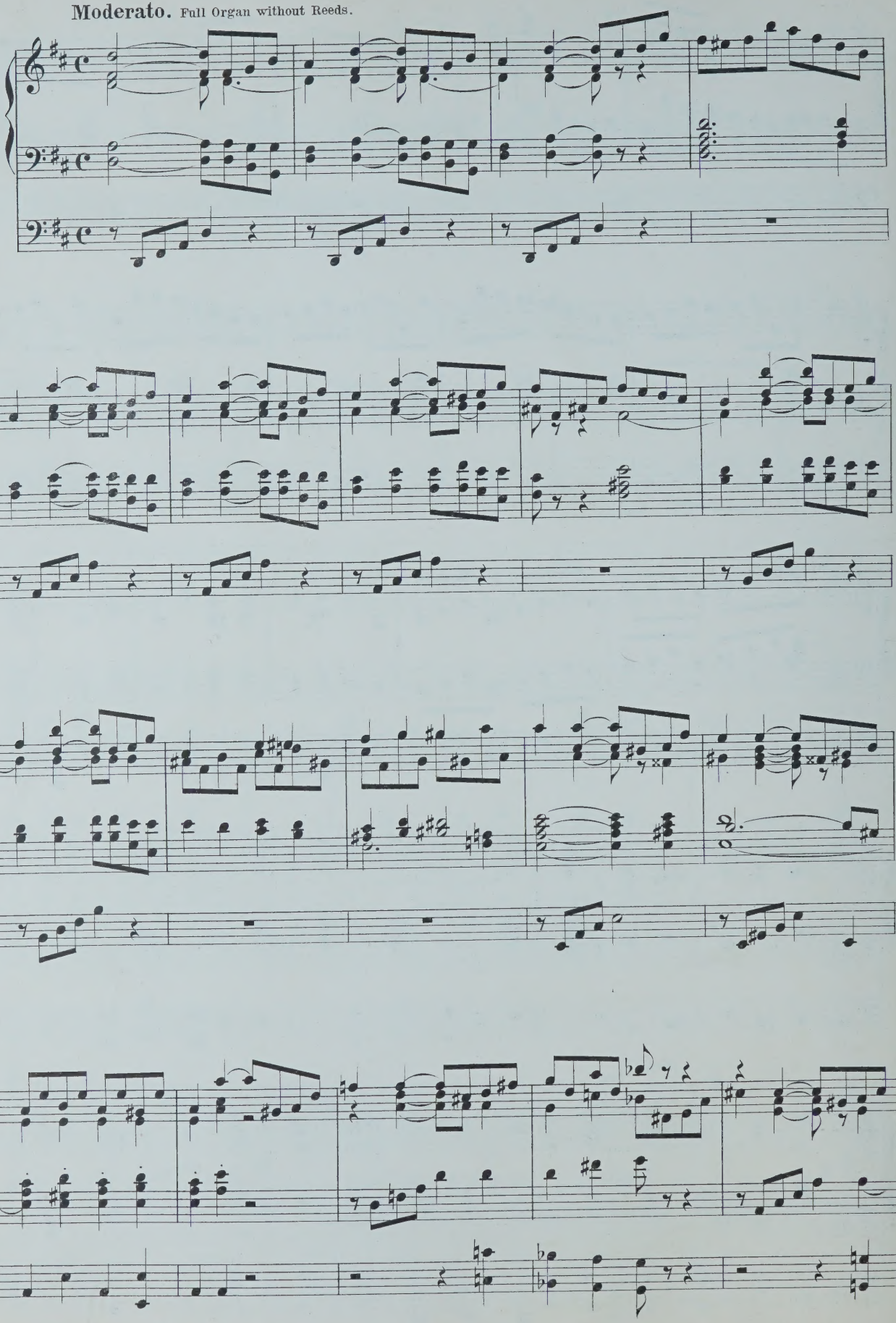
Allegro. Full Organ.

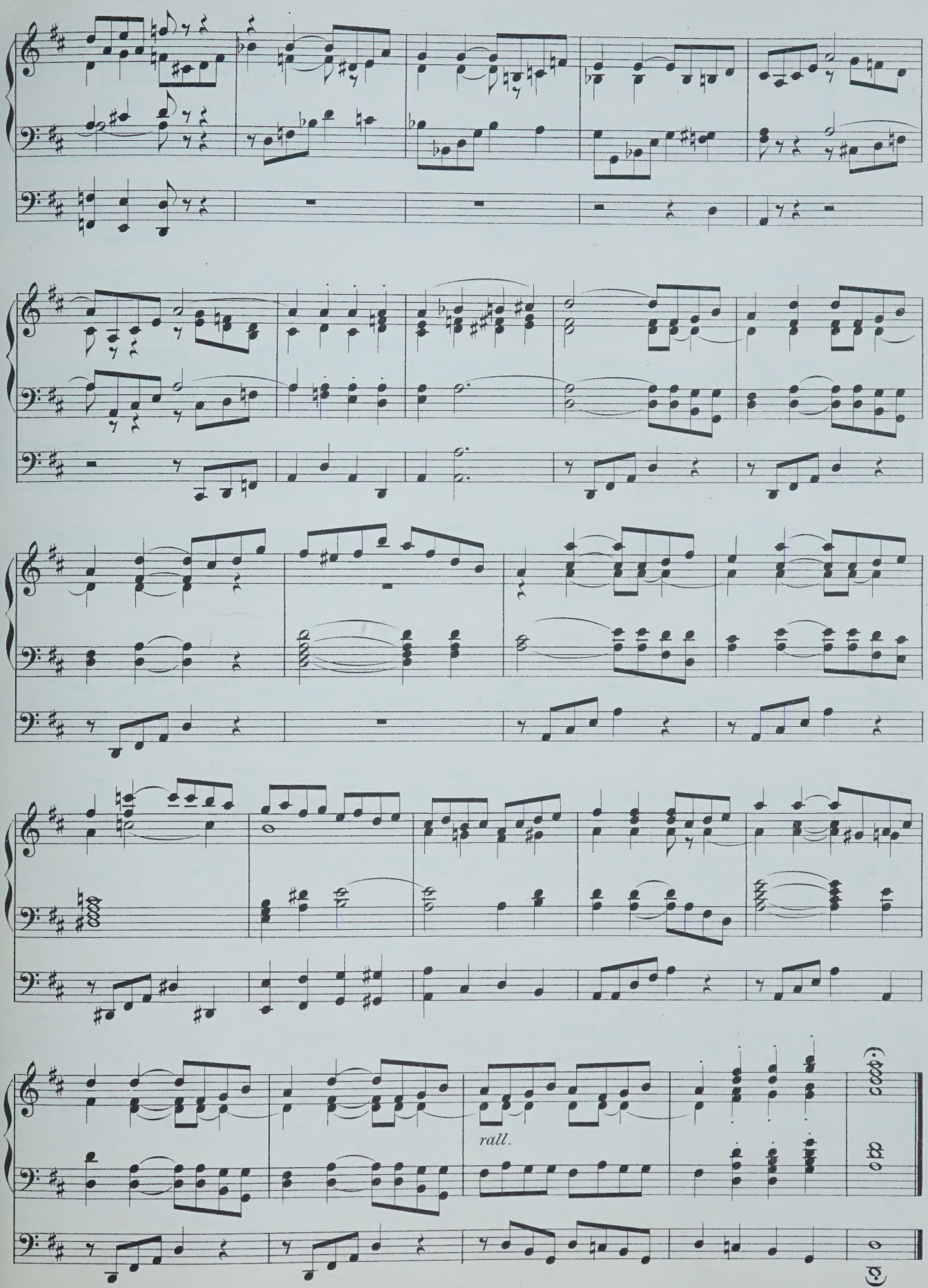




Moderato. Full Organ without Reeds.

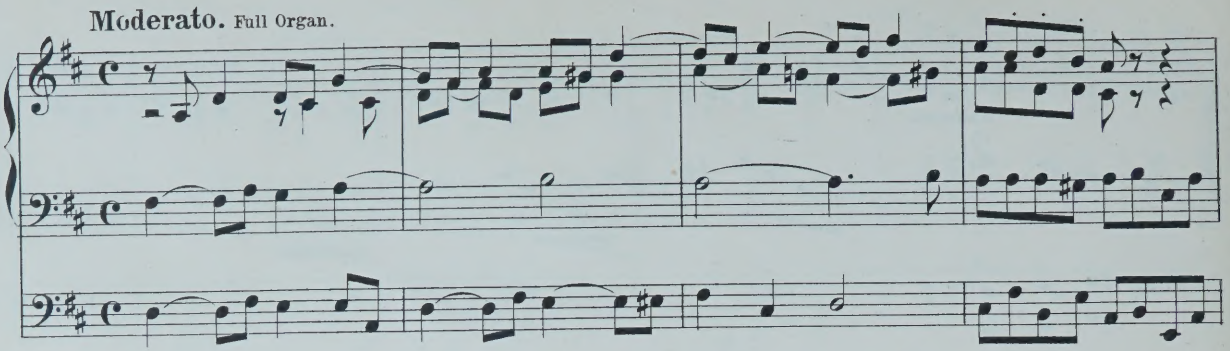
No 6.

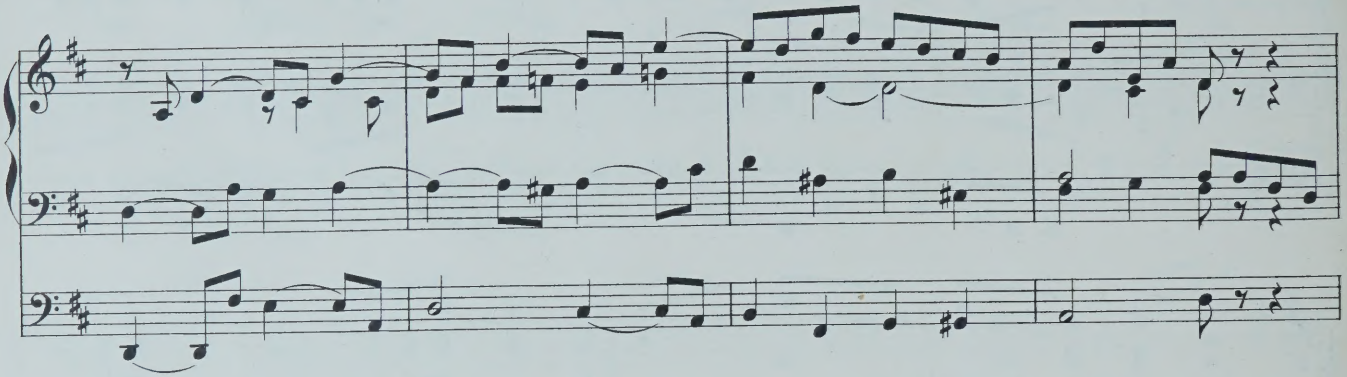


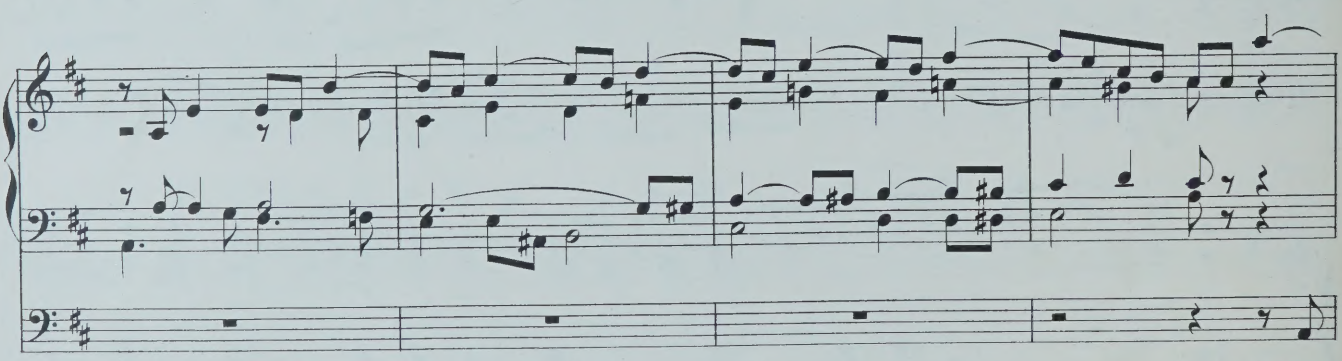

rall.

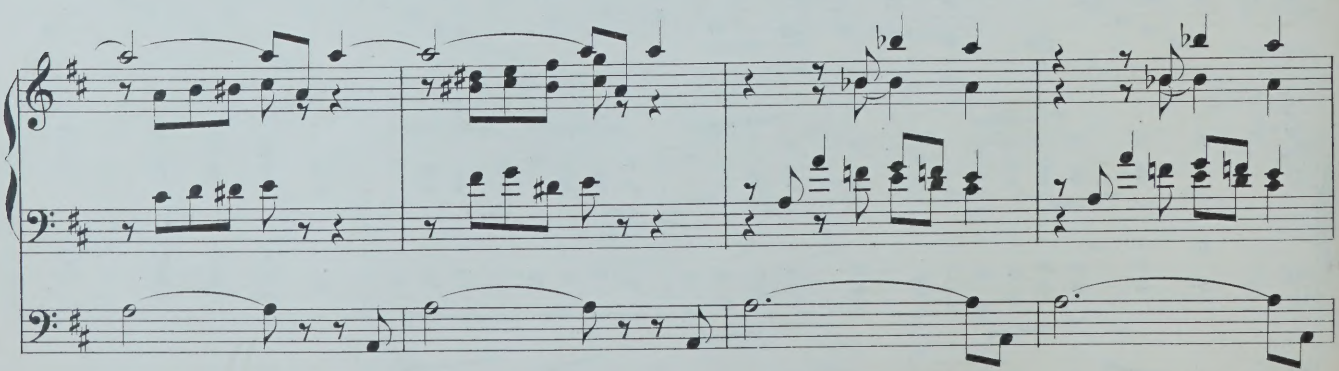
No. 7.

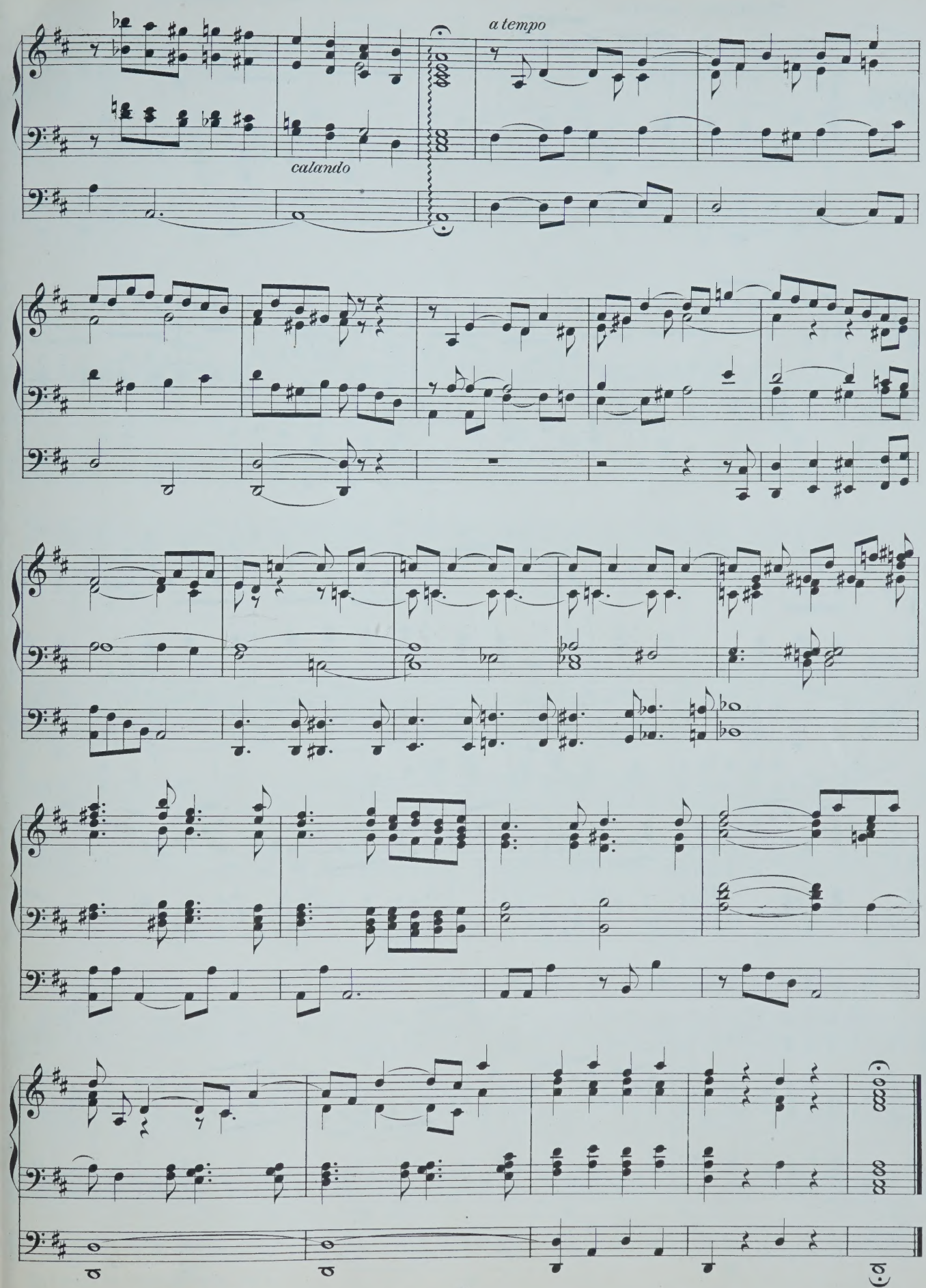
Moderato. Full Organ.





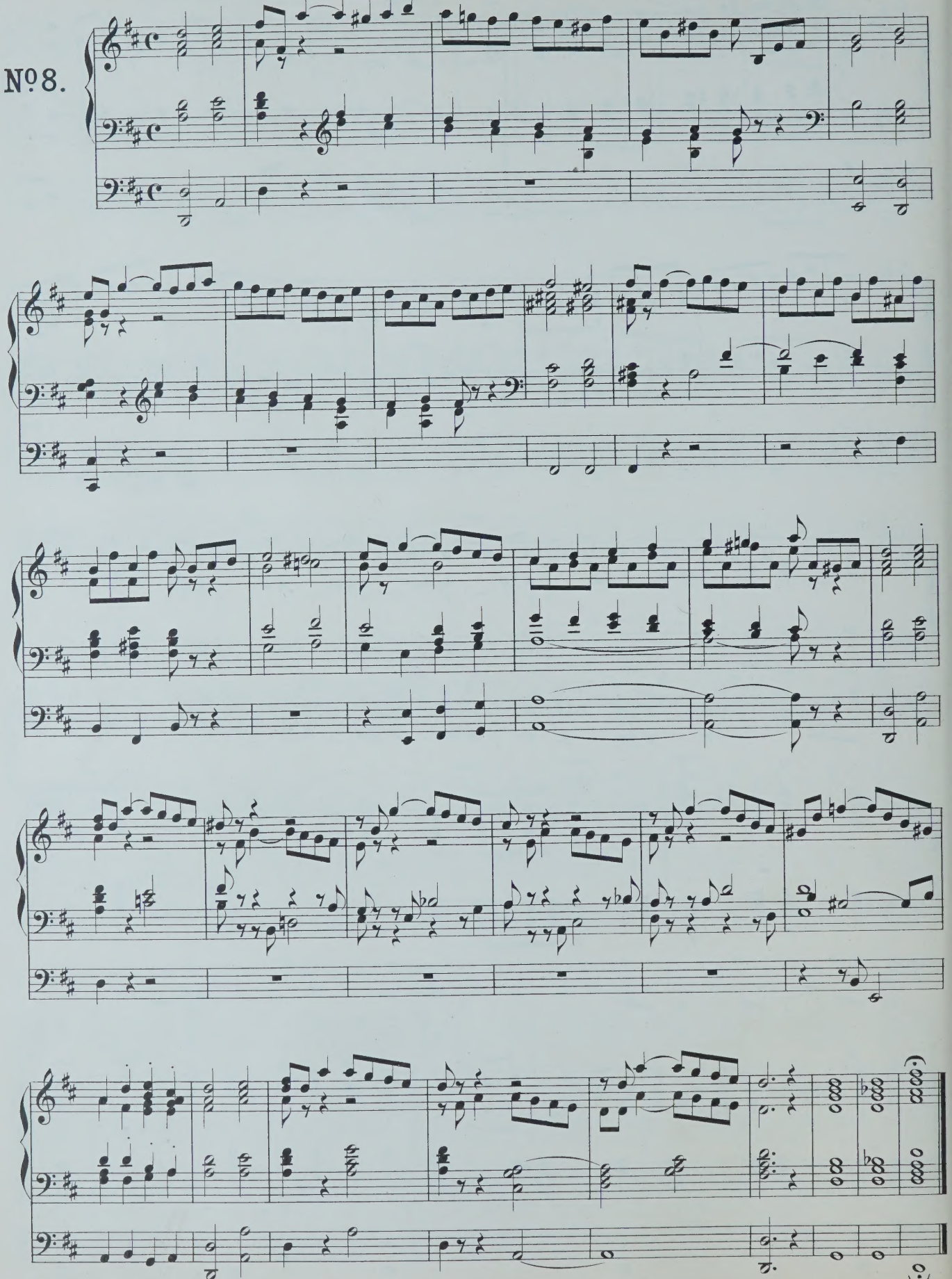





a tempo
calando

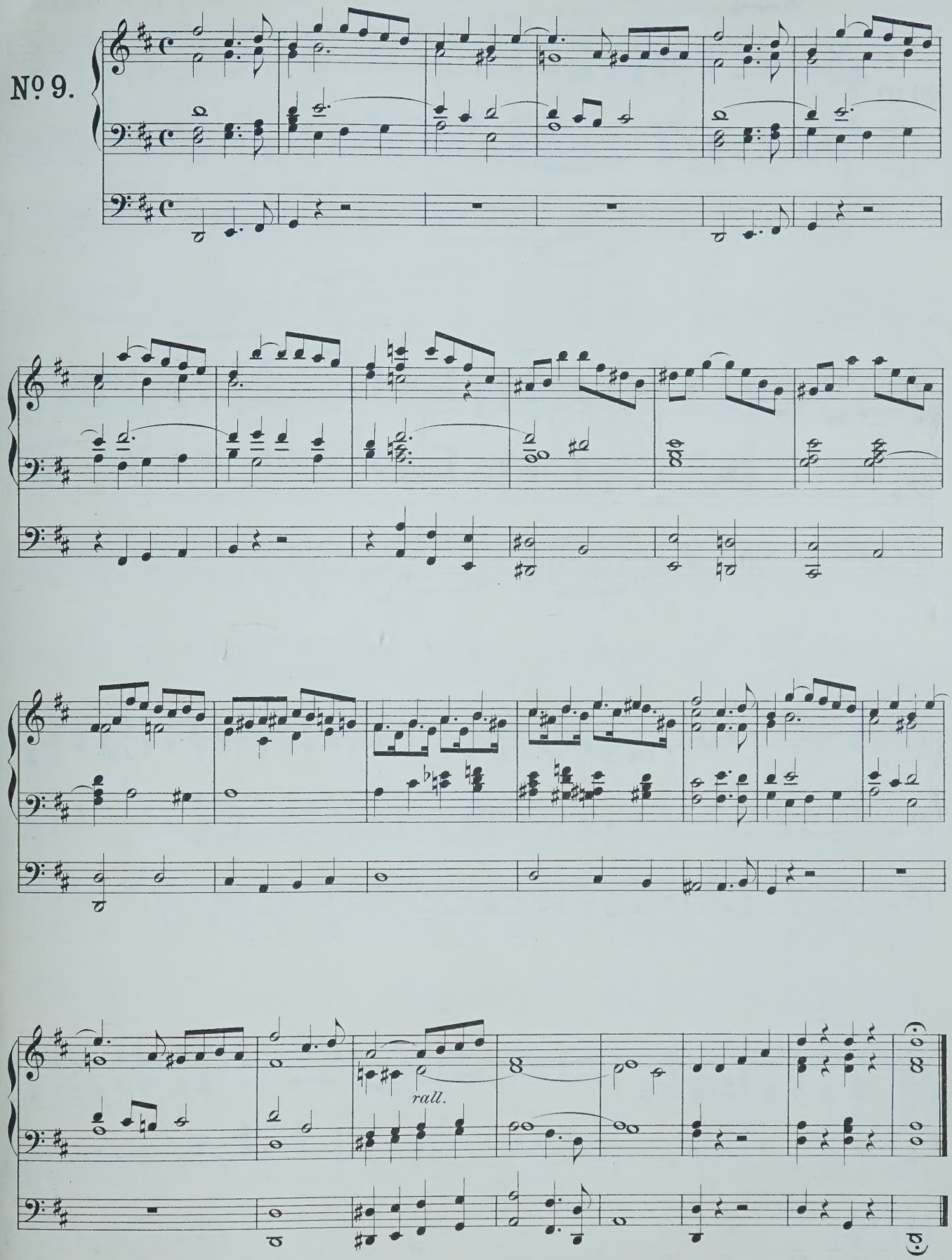
Moderato. Full Organ.

No. 8.



Moderato. Full, without Reeds.

No. 9.



Moderato. Full Organ.

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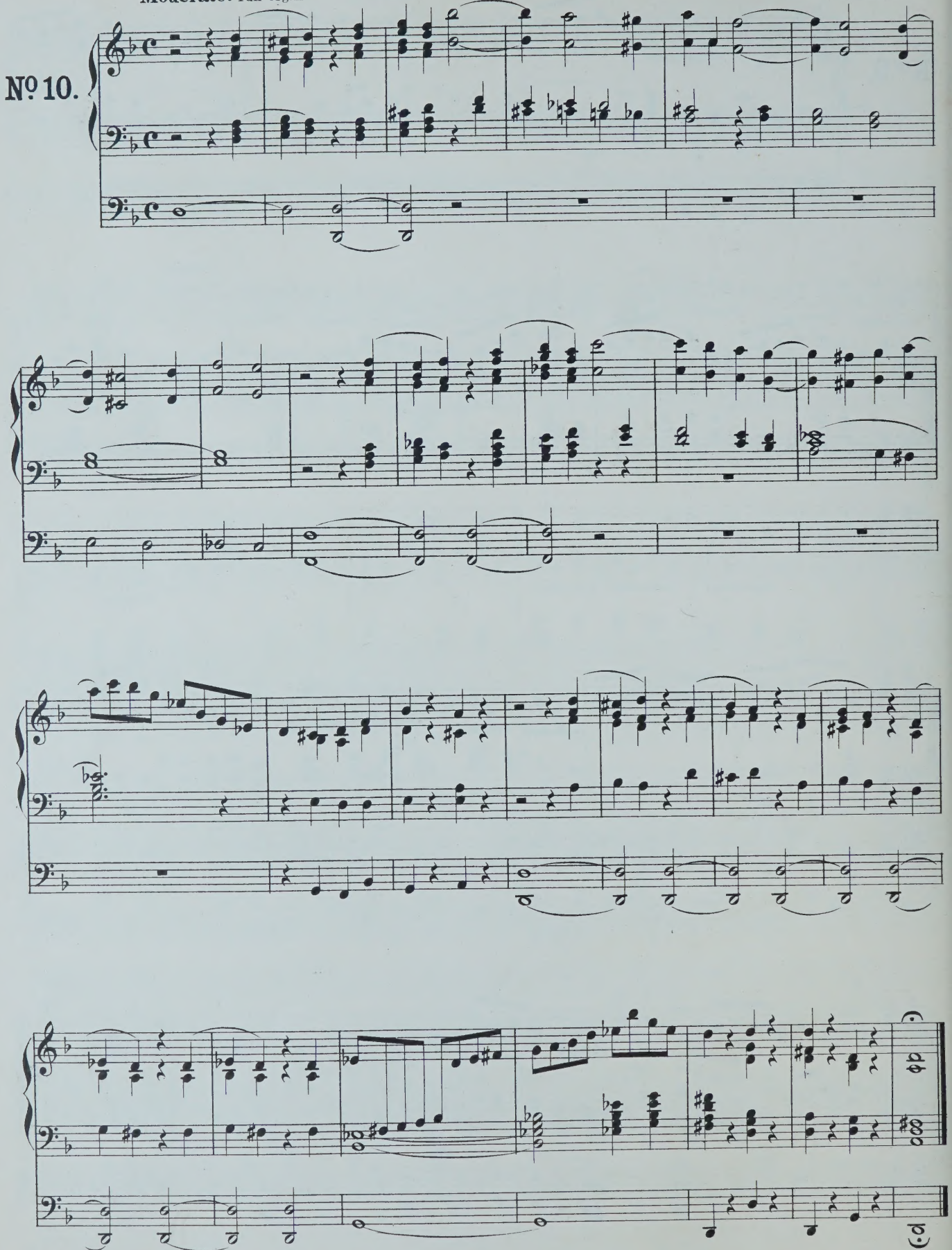
No 10.



Moderato. Full Organ.

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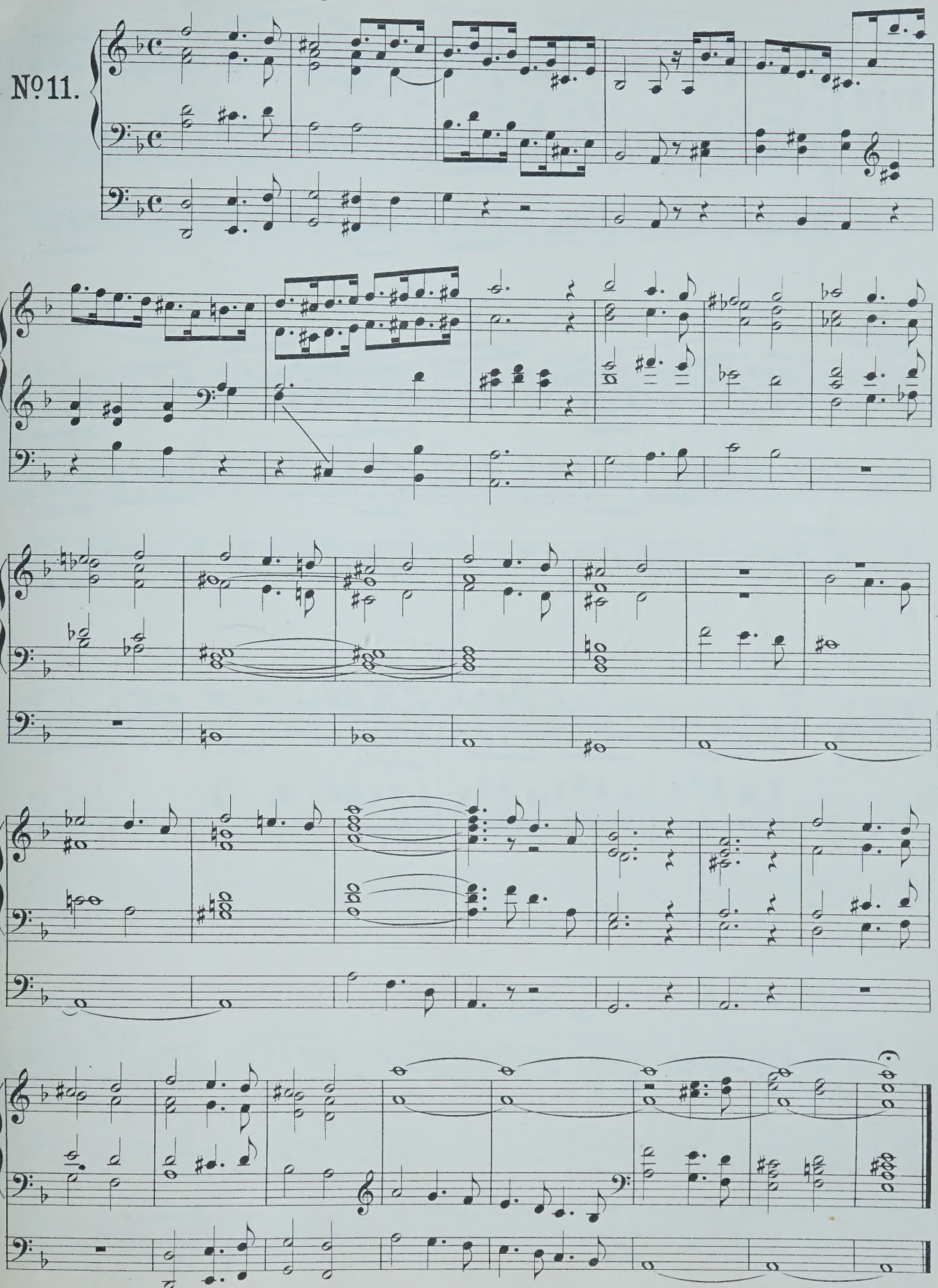
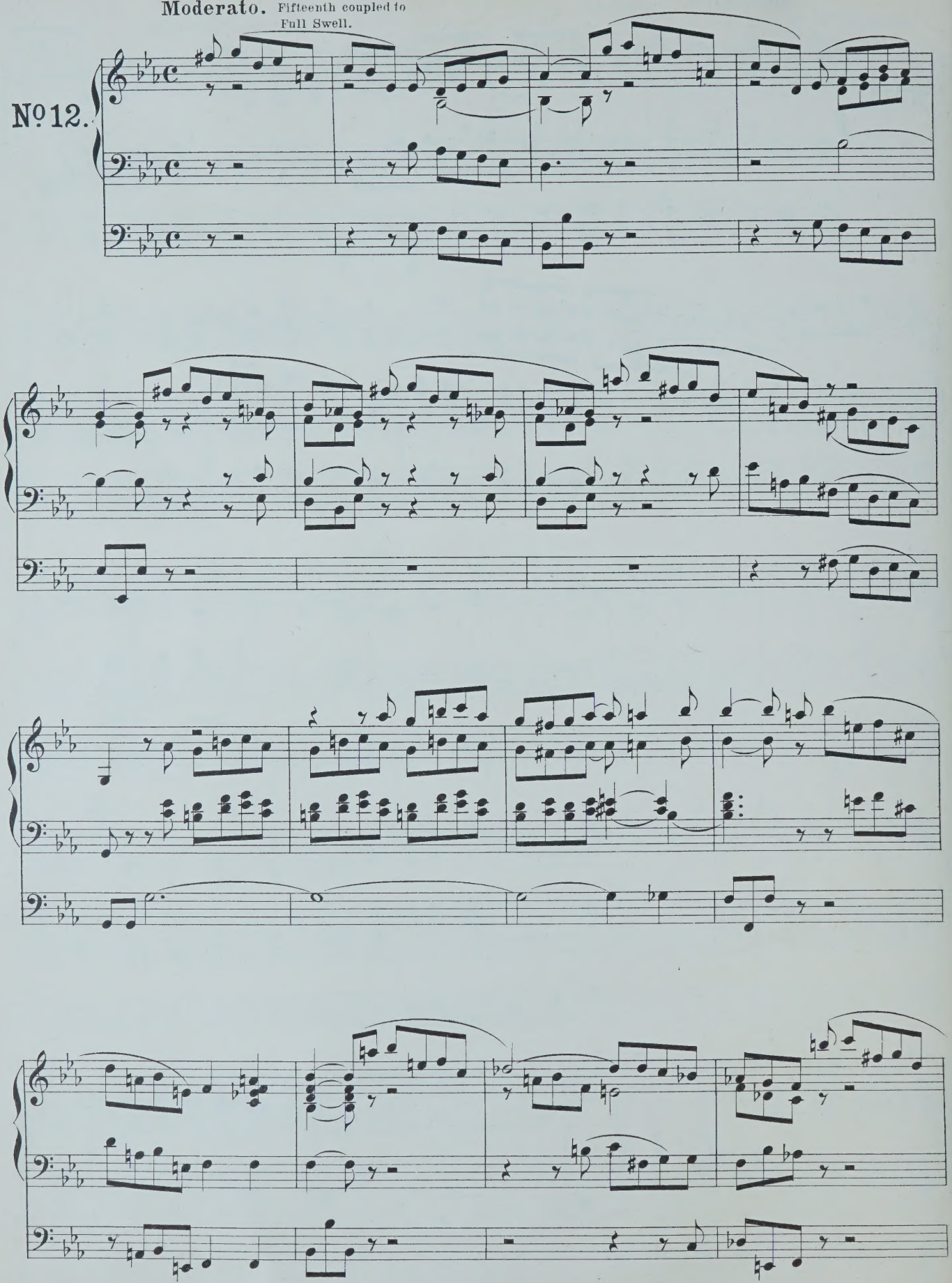
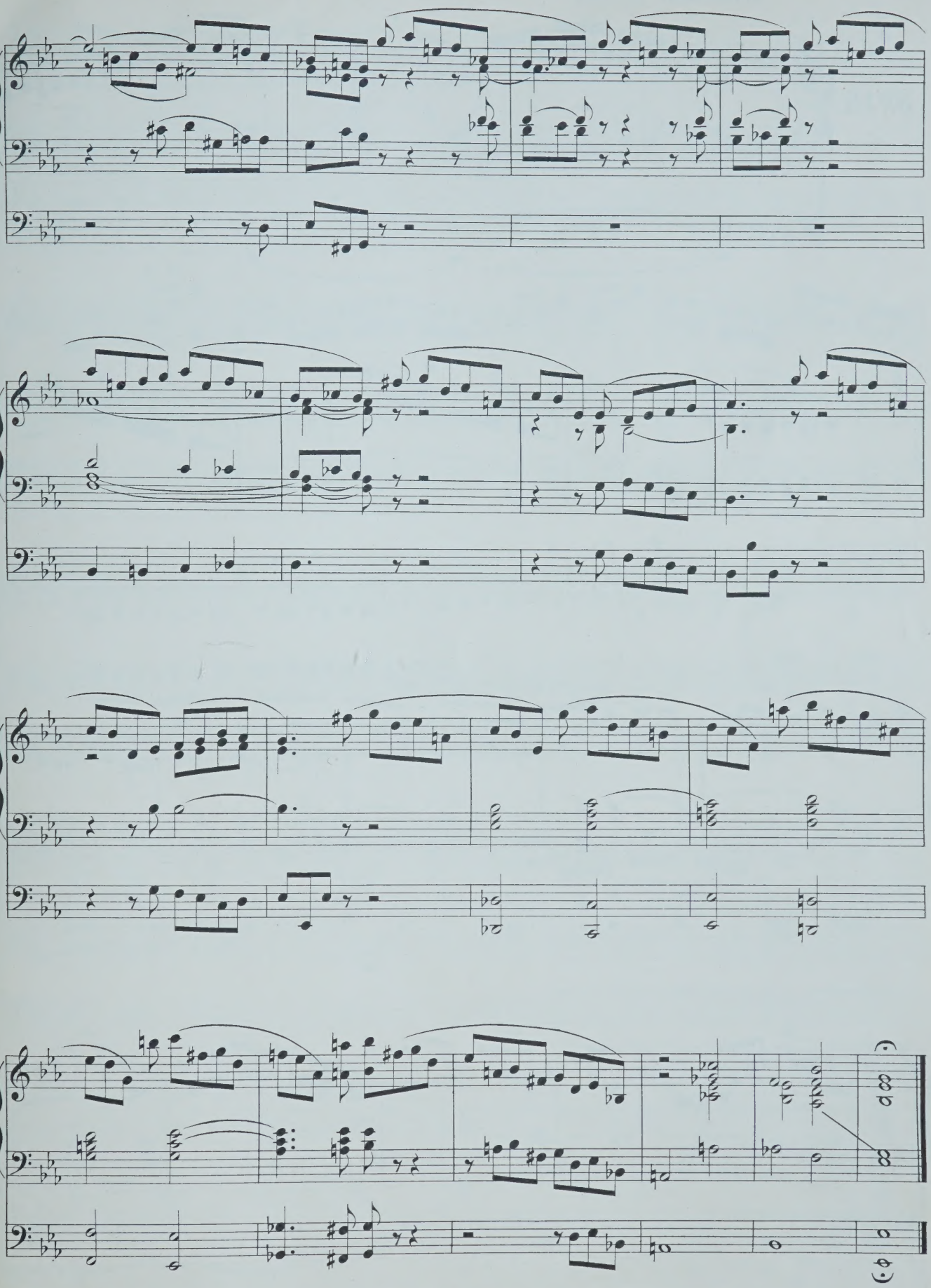


Moderato.

Great Organ to Fifteenth coupled to Full Swell.

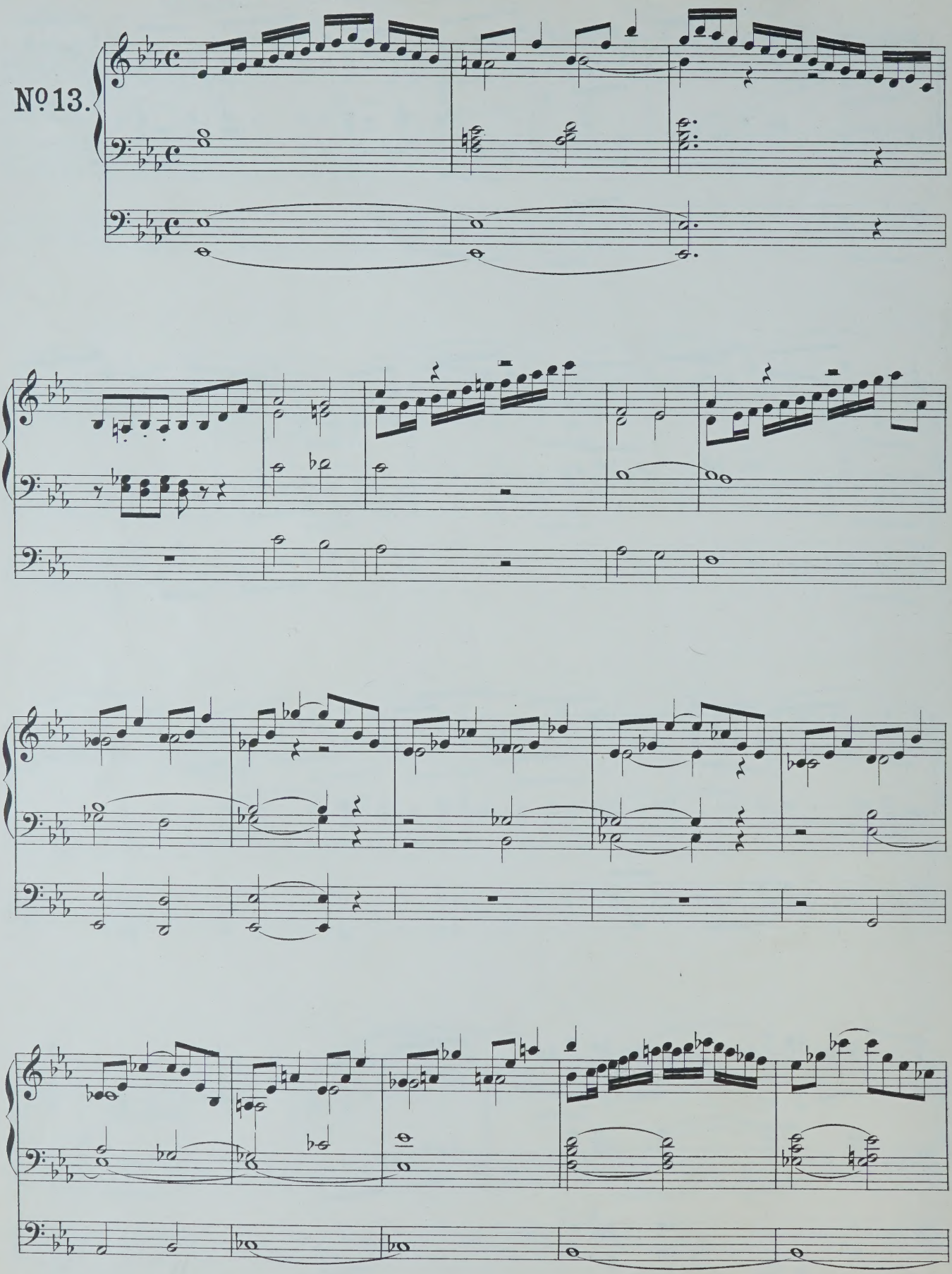
No. 12.

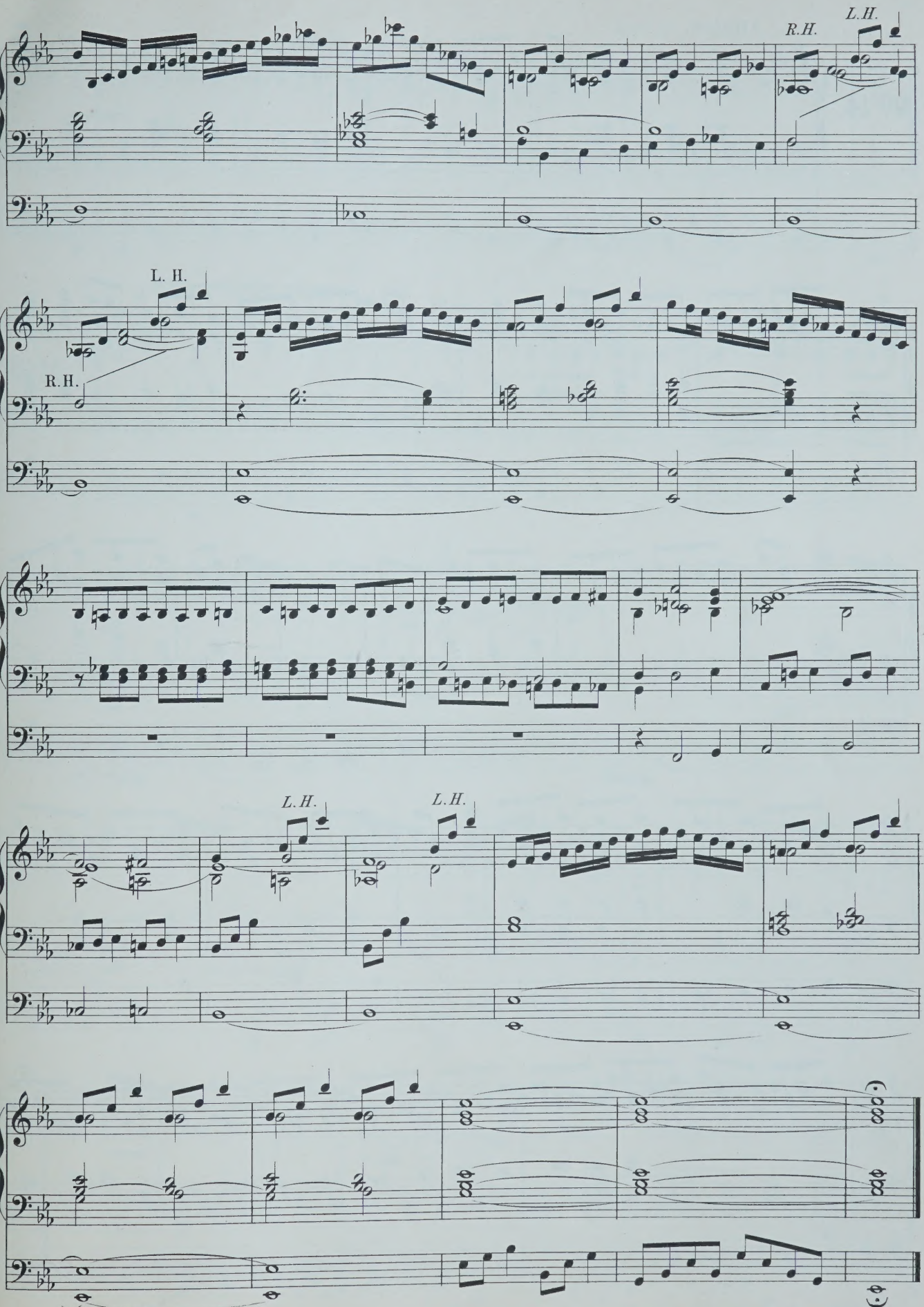


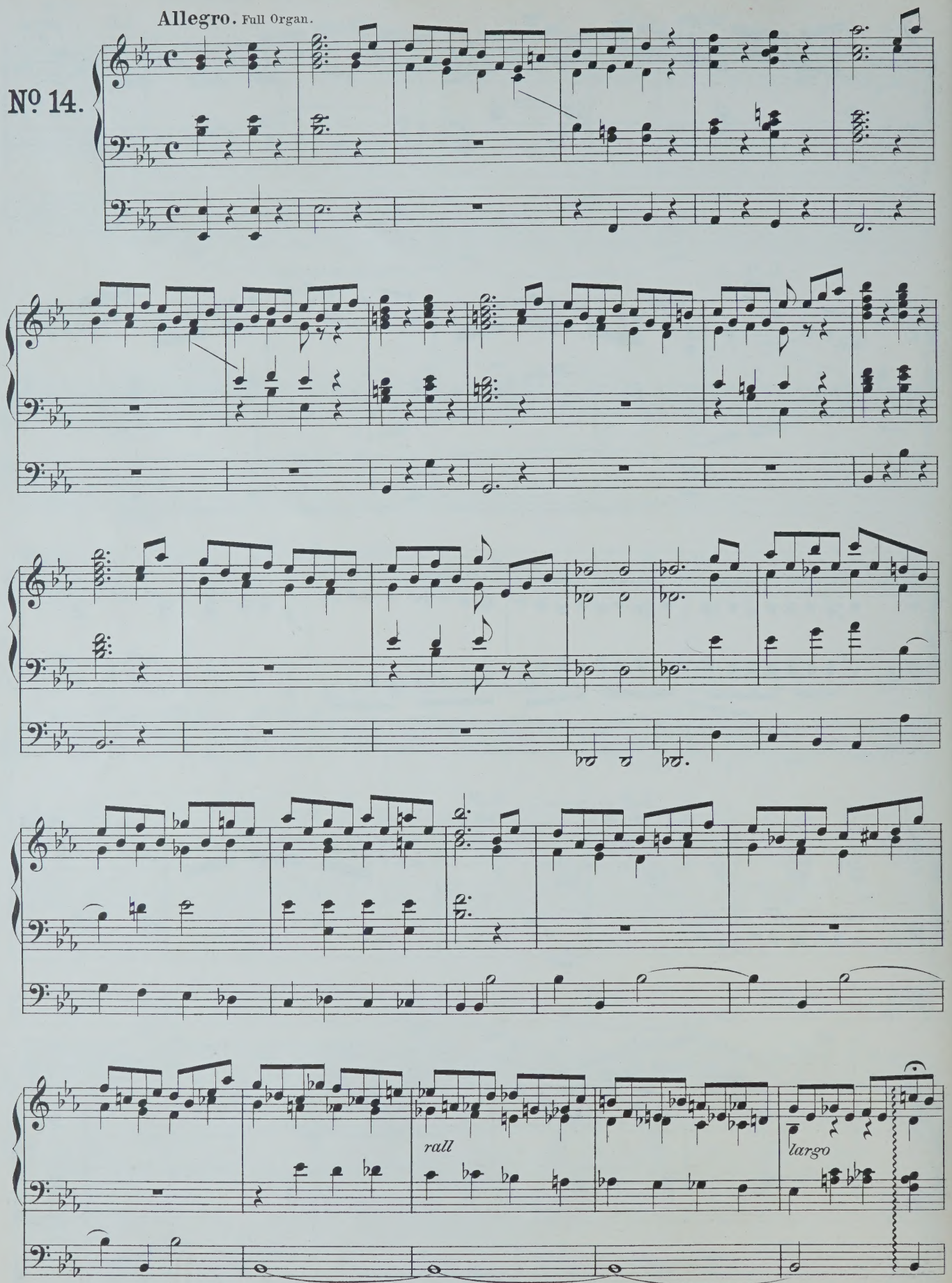


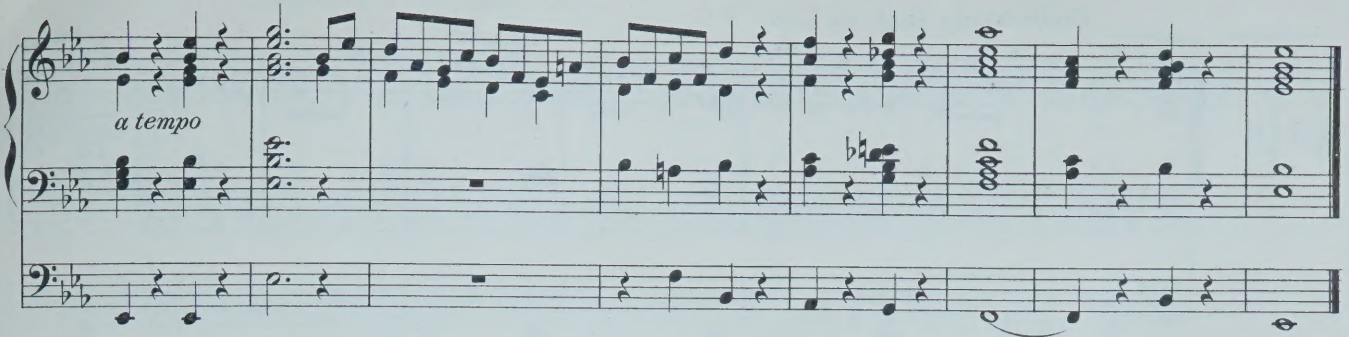
Moderato. Full Organ.

No. 13.



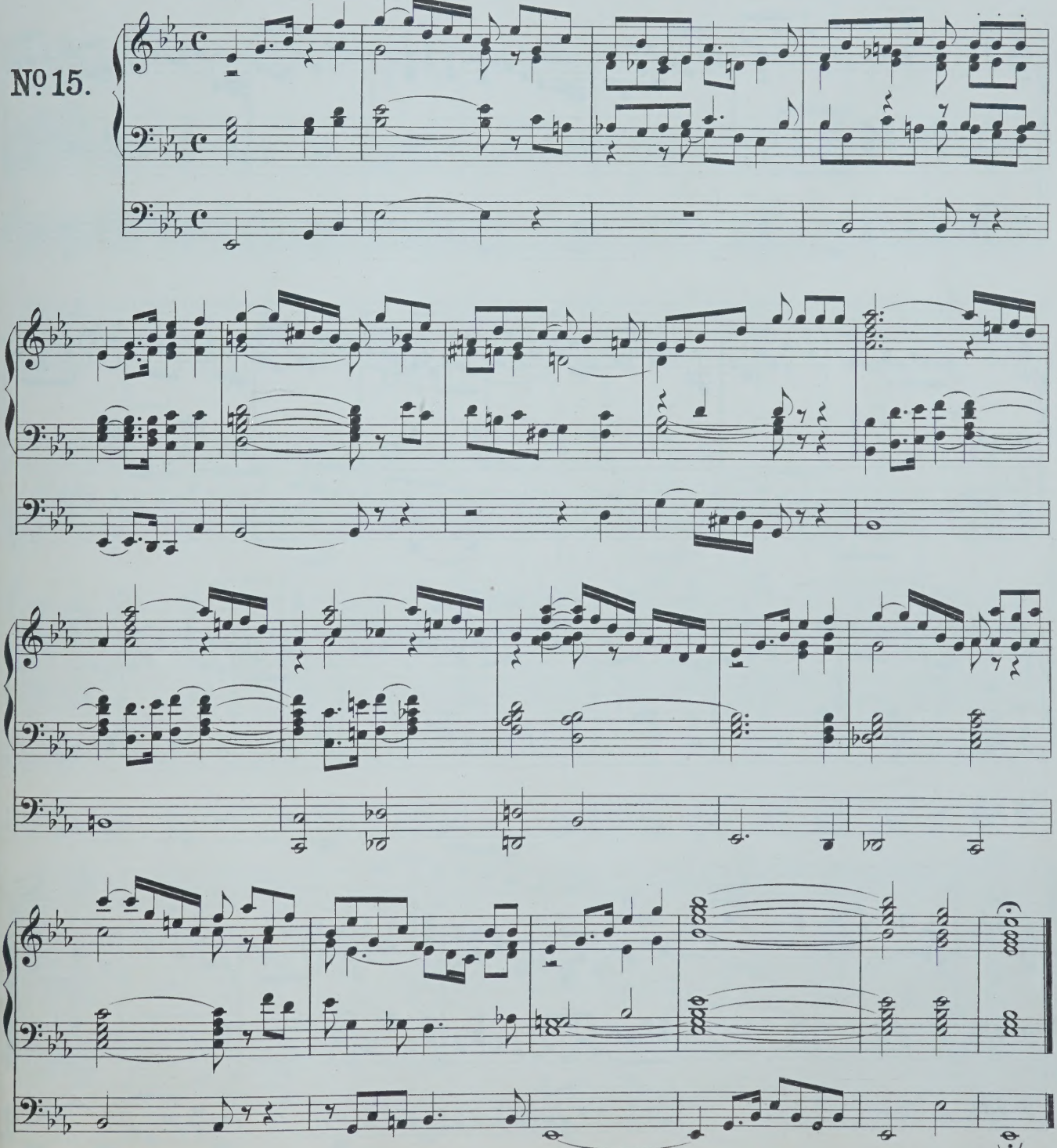

L.H.
R.H.
L. H.
R.H.
L.H.
L.H.


Allegro. Full Organ.
No. 14.
rall
largo



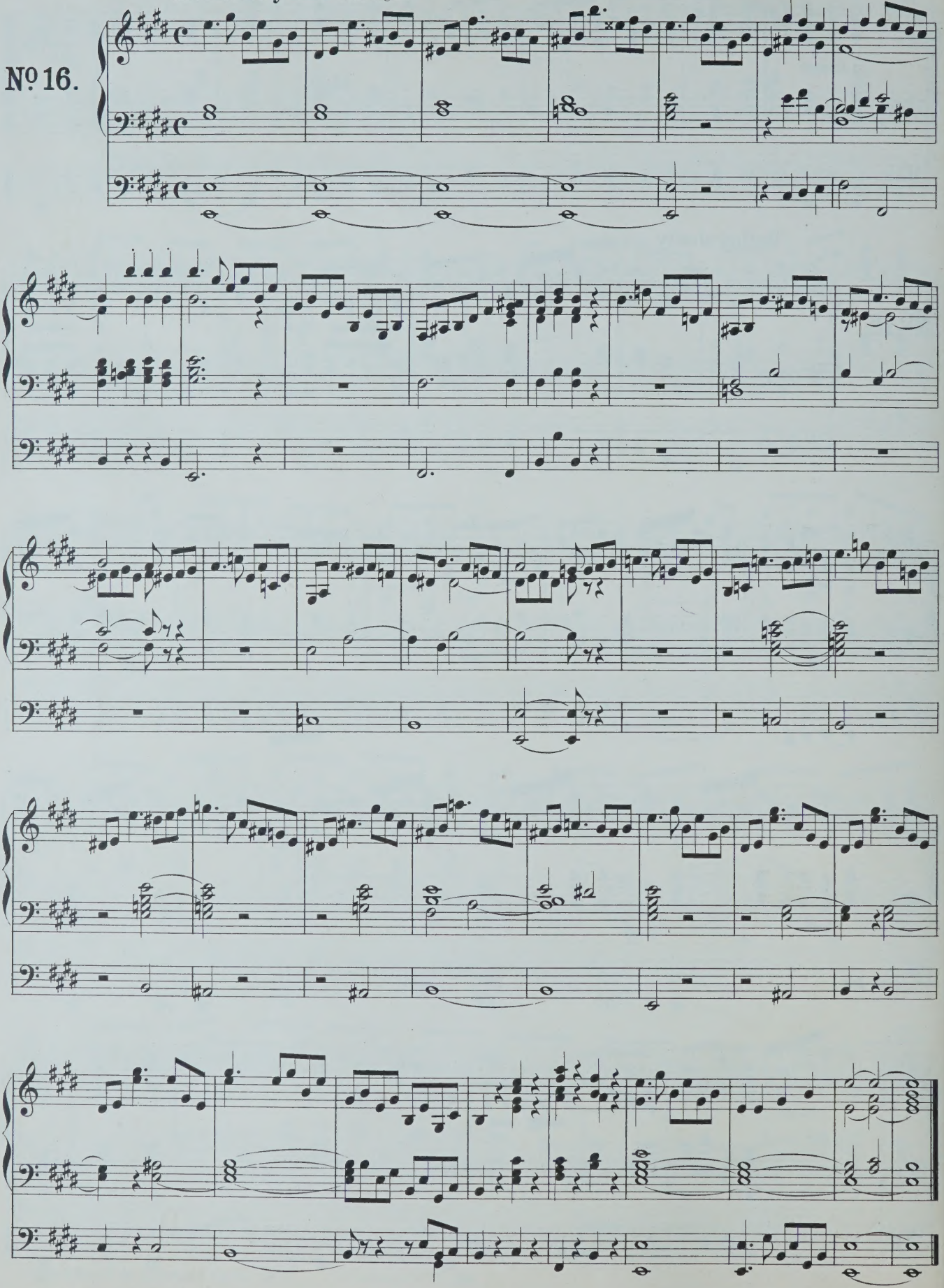
Rather slowly. Full Organ.

No. 15.

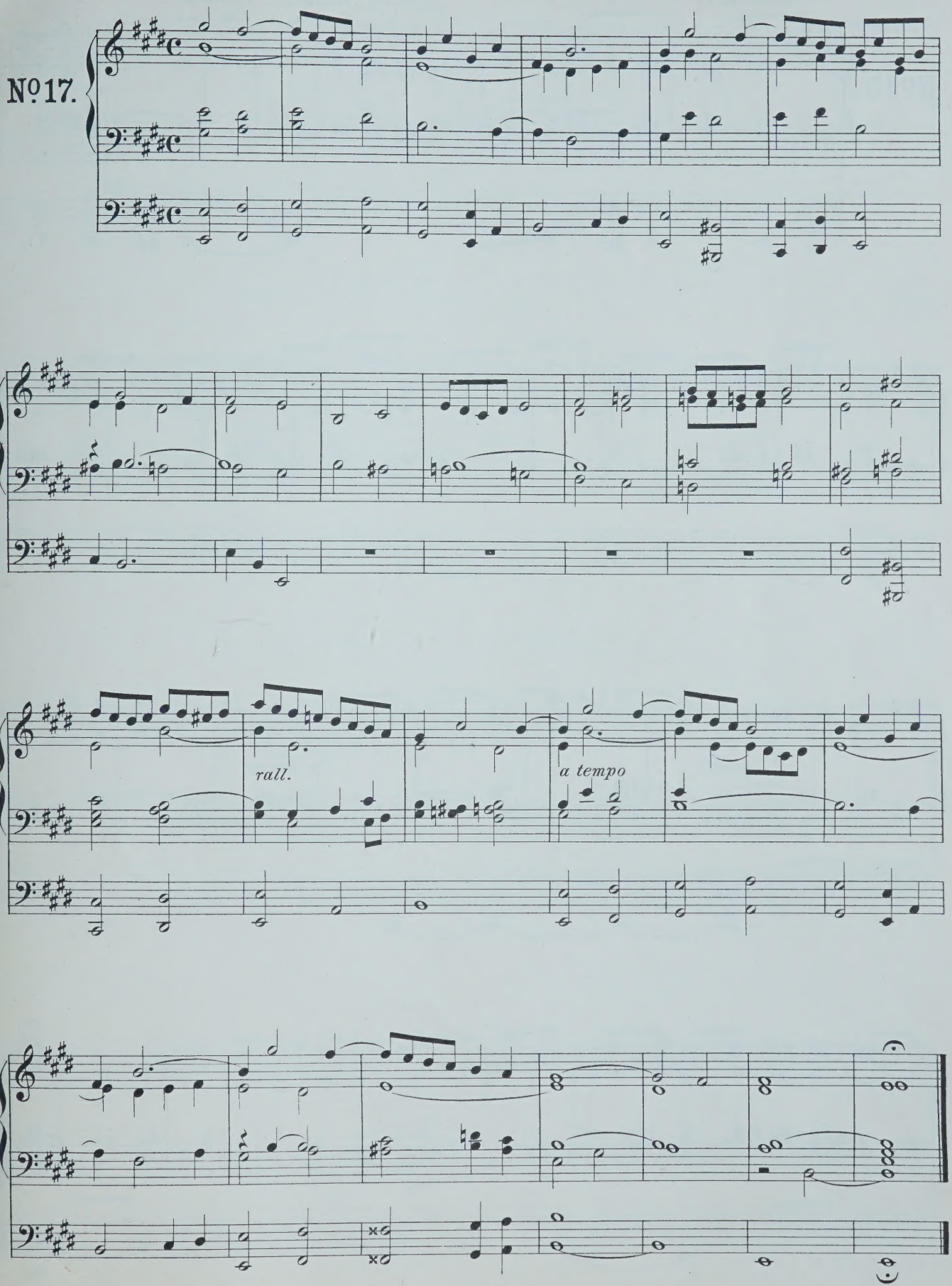


Moderately fast. Full Organ.

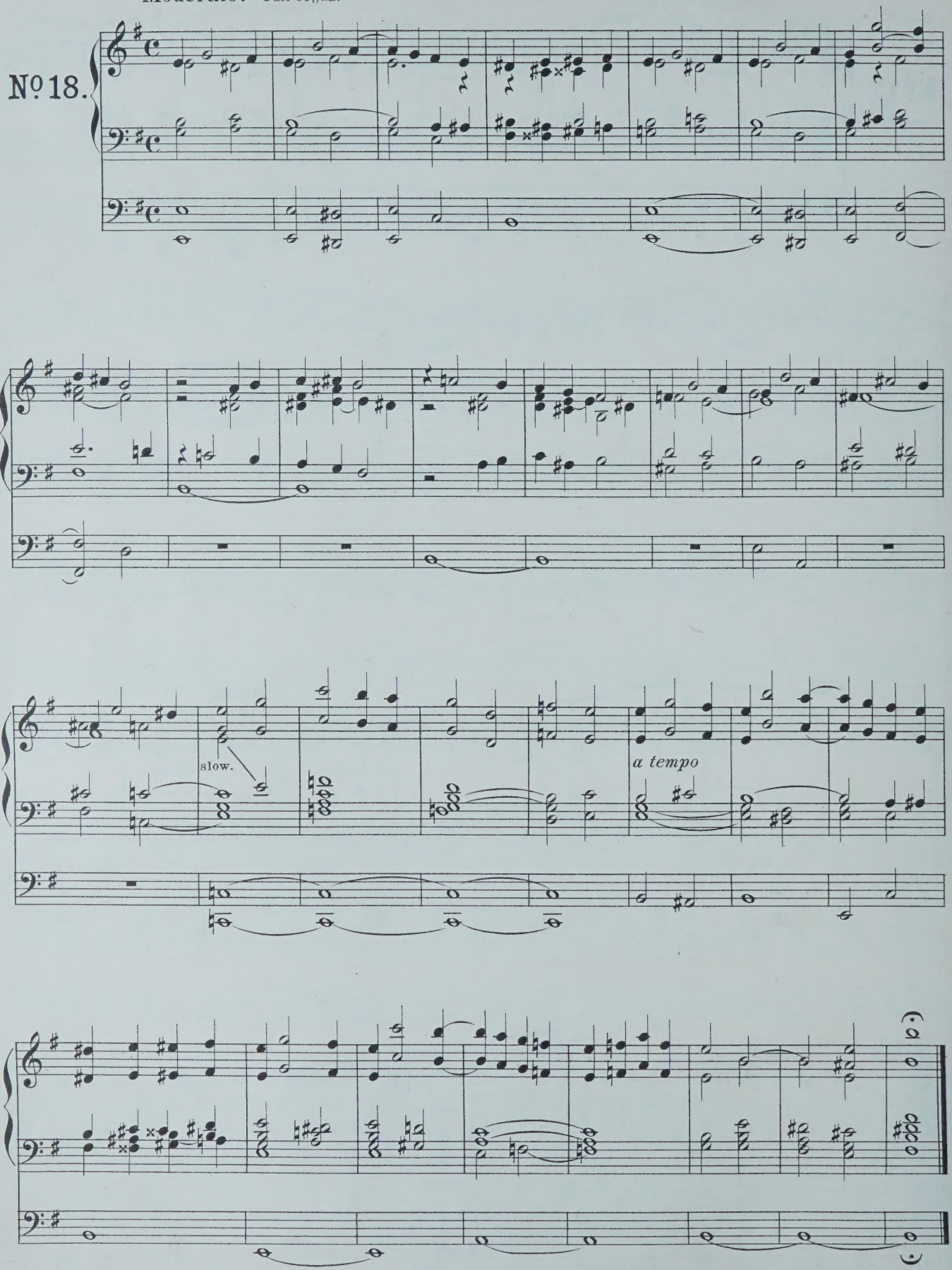
No. 16.



Moderato. Full without Reeds.

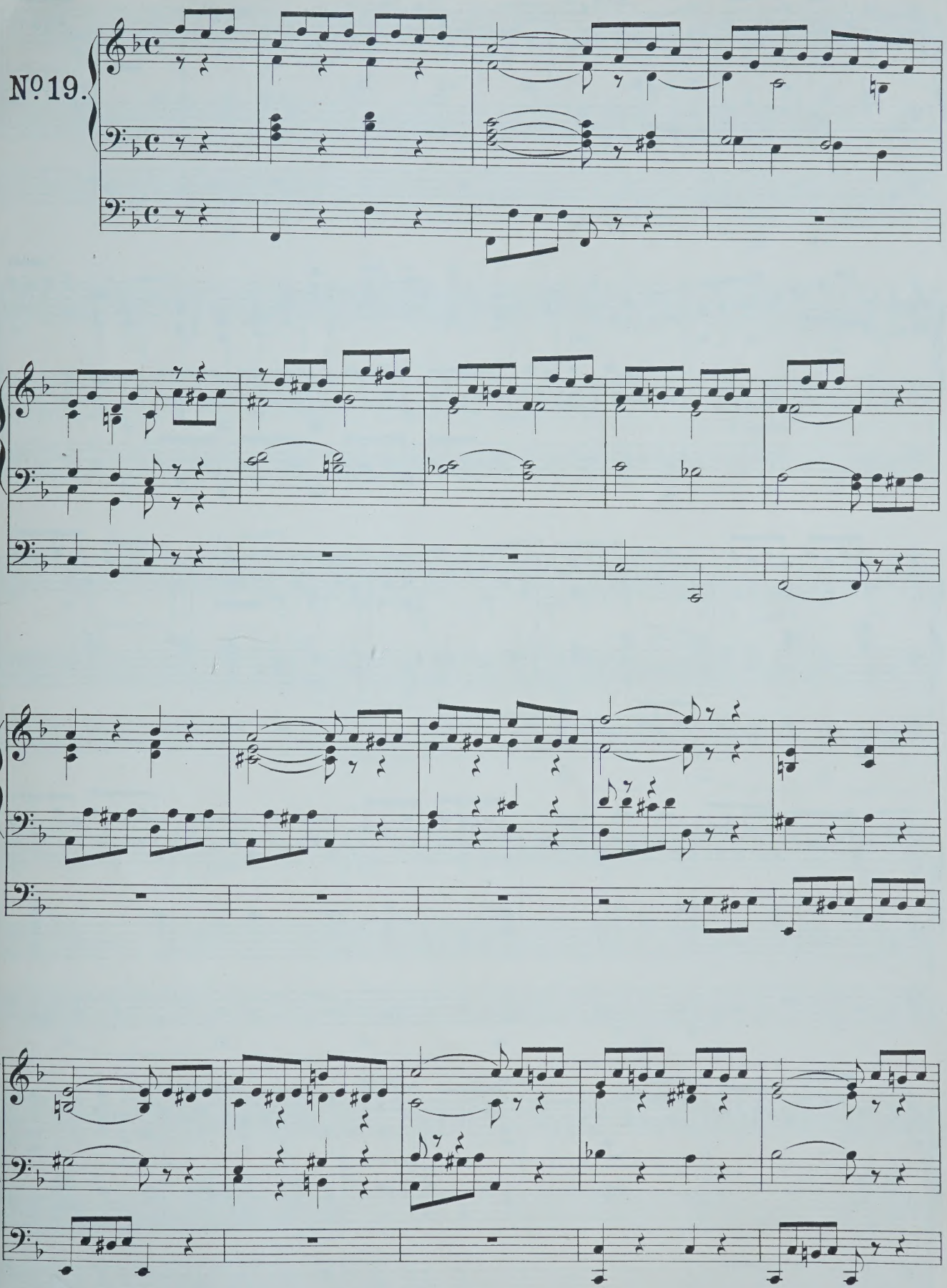


Moderato. Full Organ.



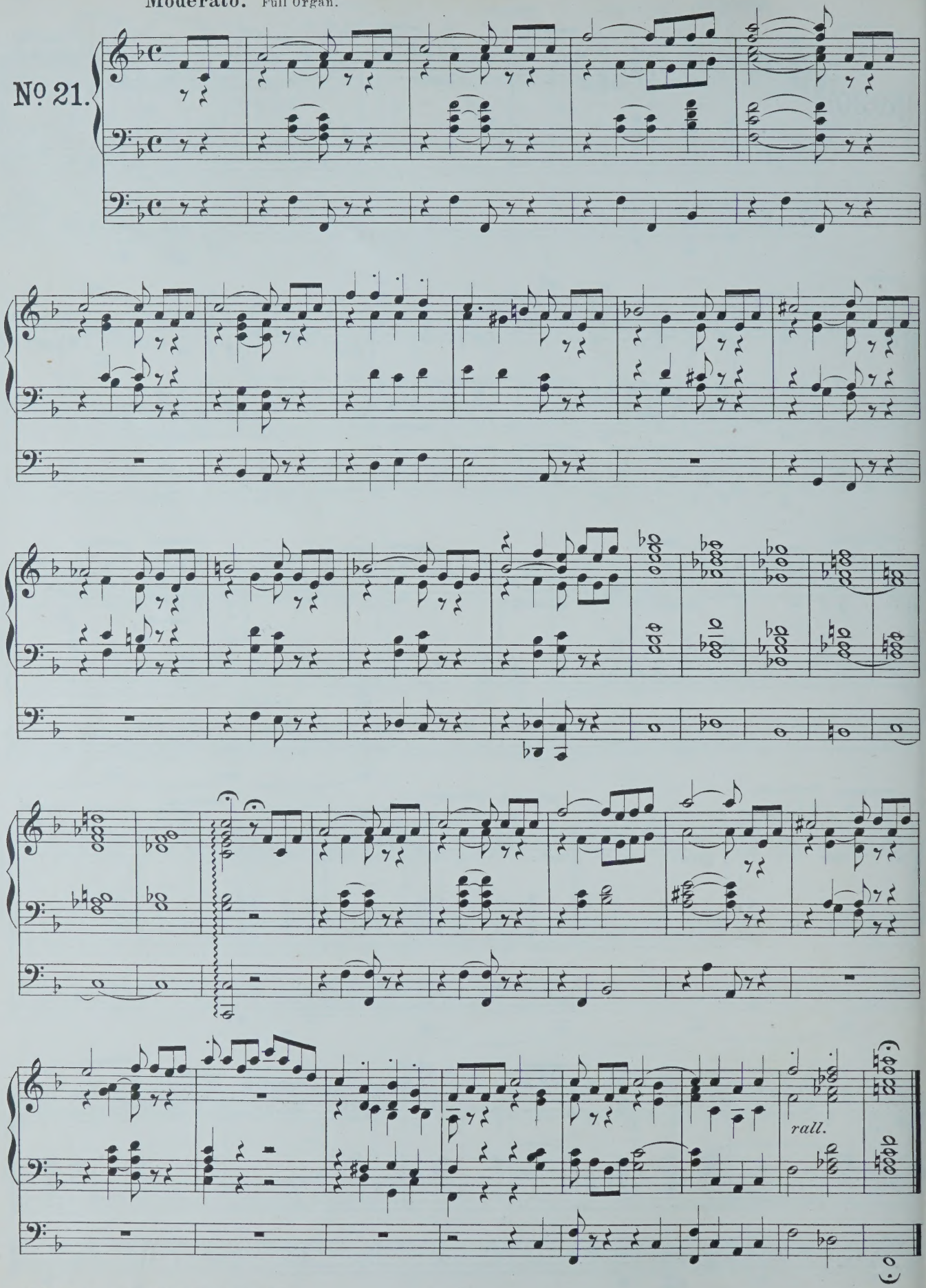
Allegro. Full Organ.

No. 19.



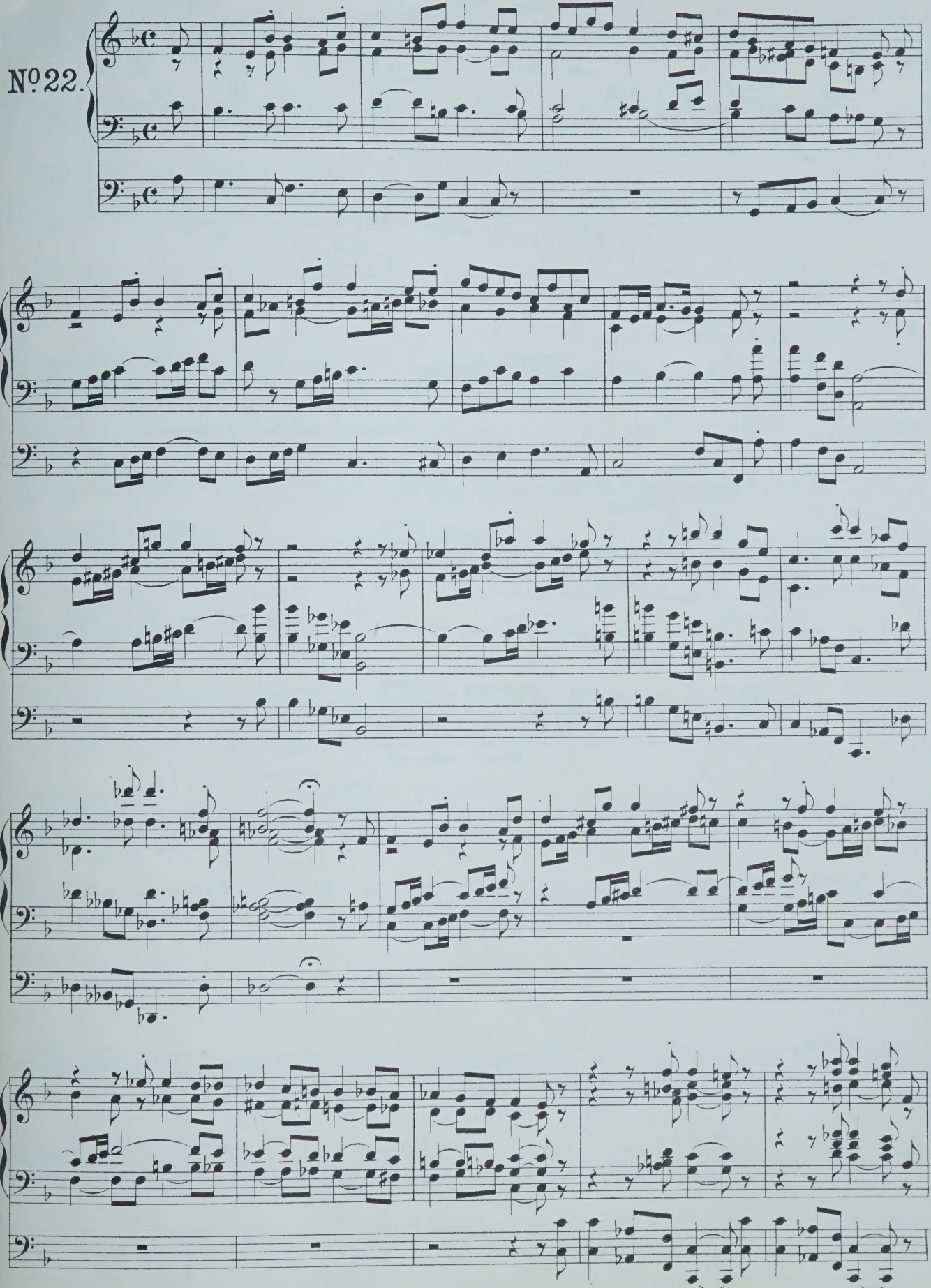
Moderato. Full Organ.

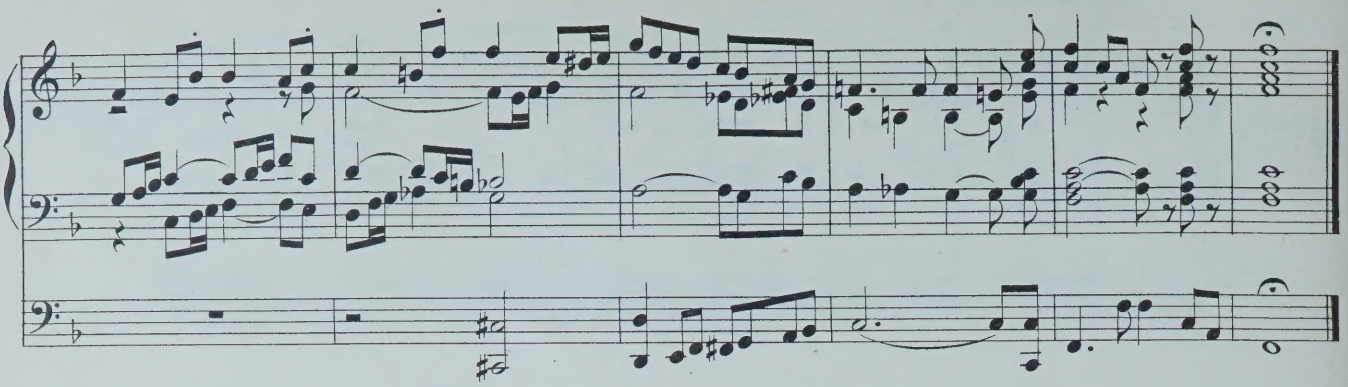
No. 21.



Moderato. Full Organ.

No. 22.

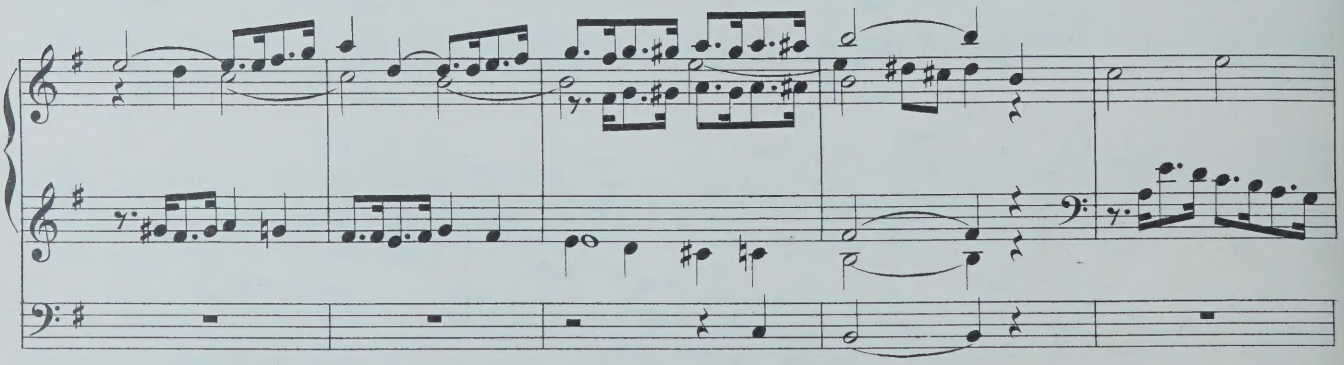


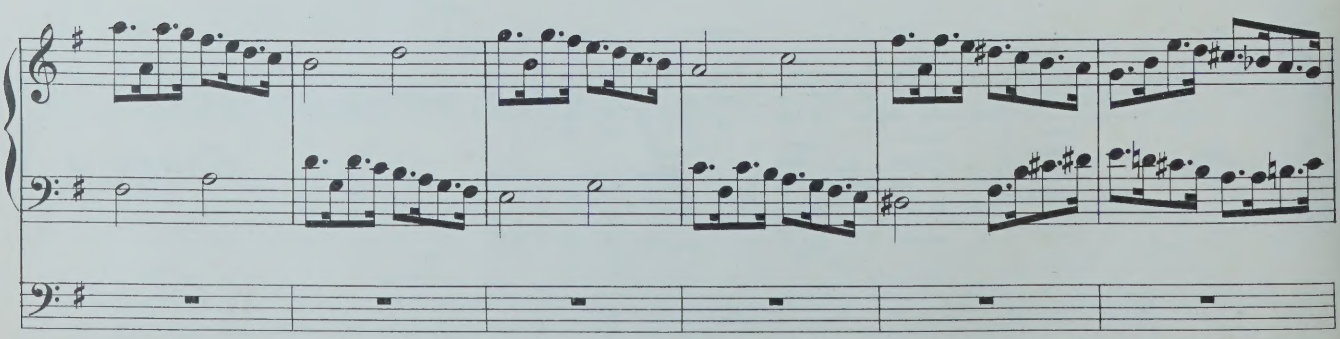


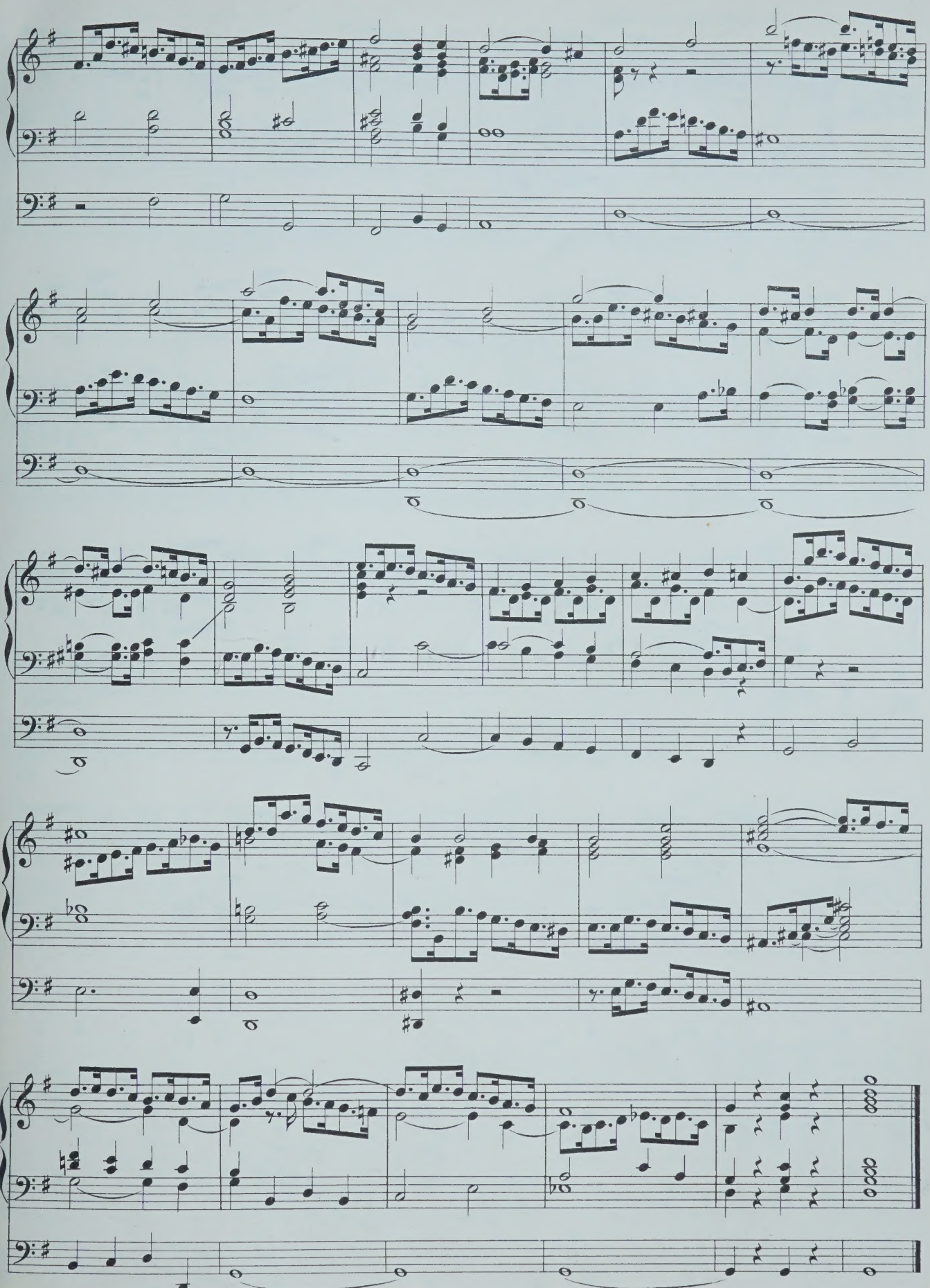
Moderato. Full Organ.

No. 23.

8ves ad lib.







Moderato. Full Organ.

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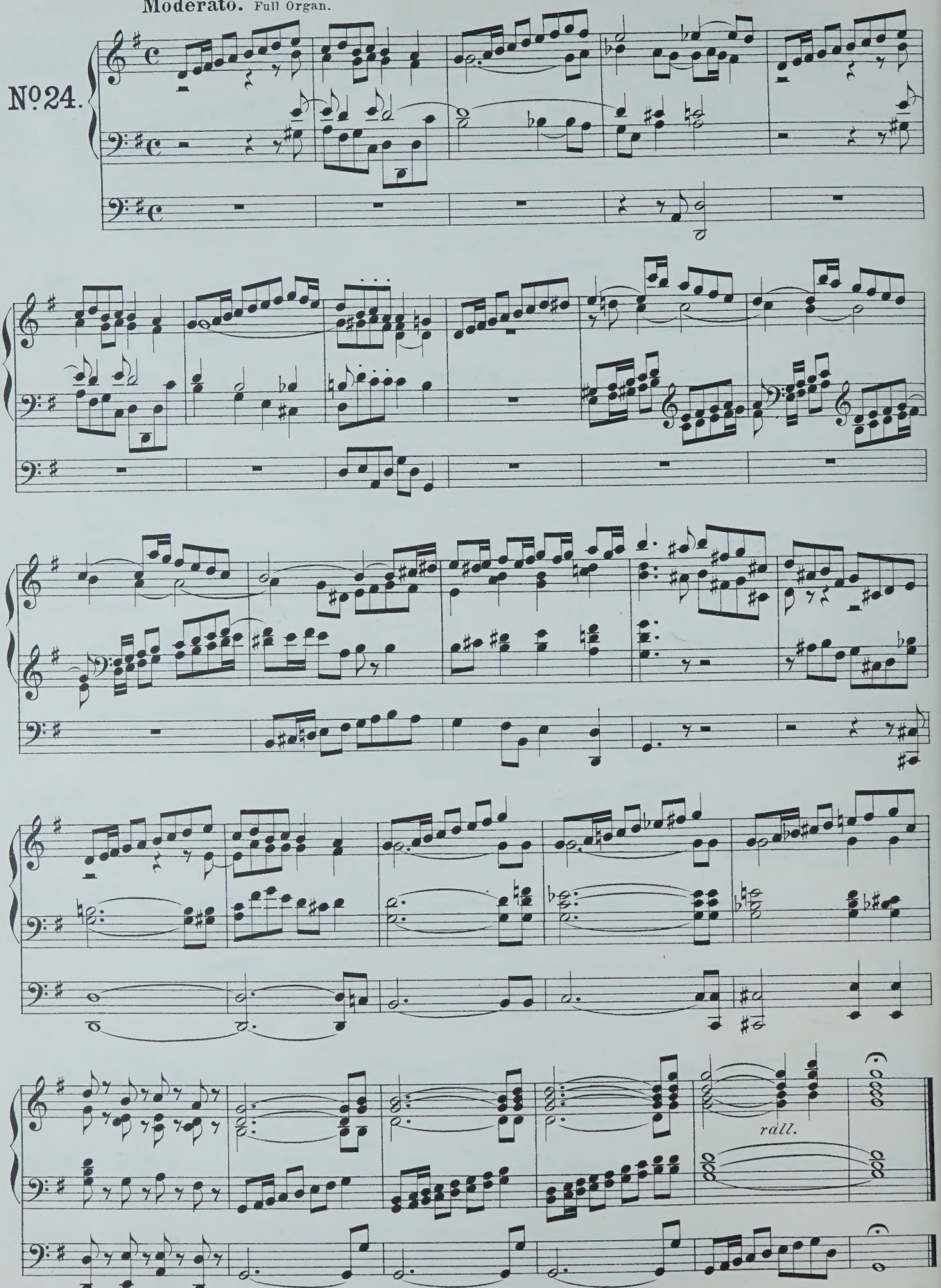

Slow. Full Organ without Mixtures.

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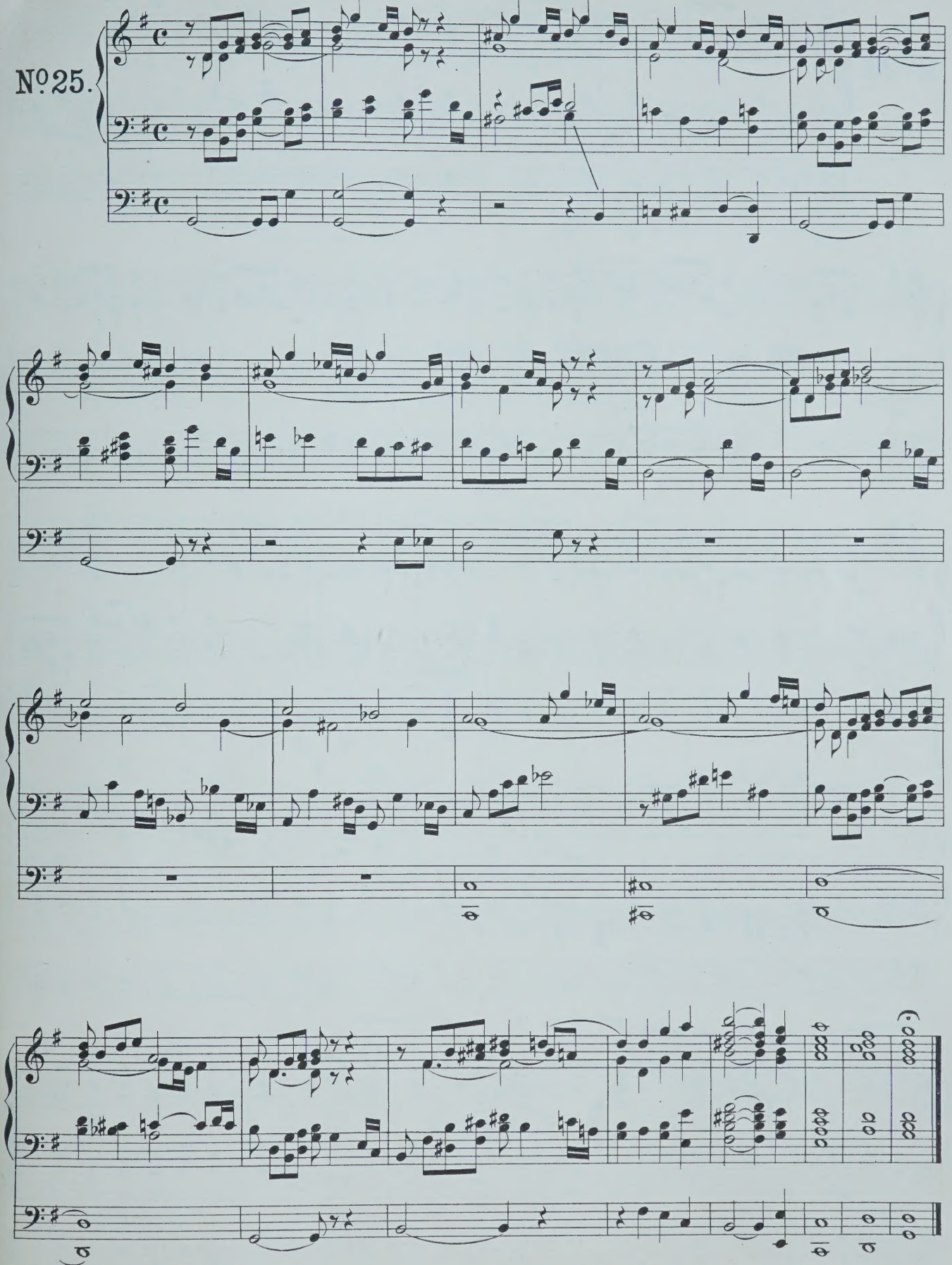
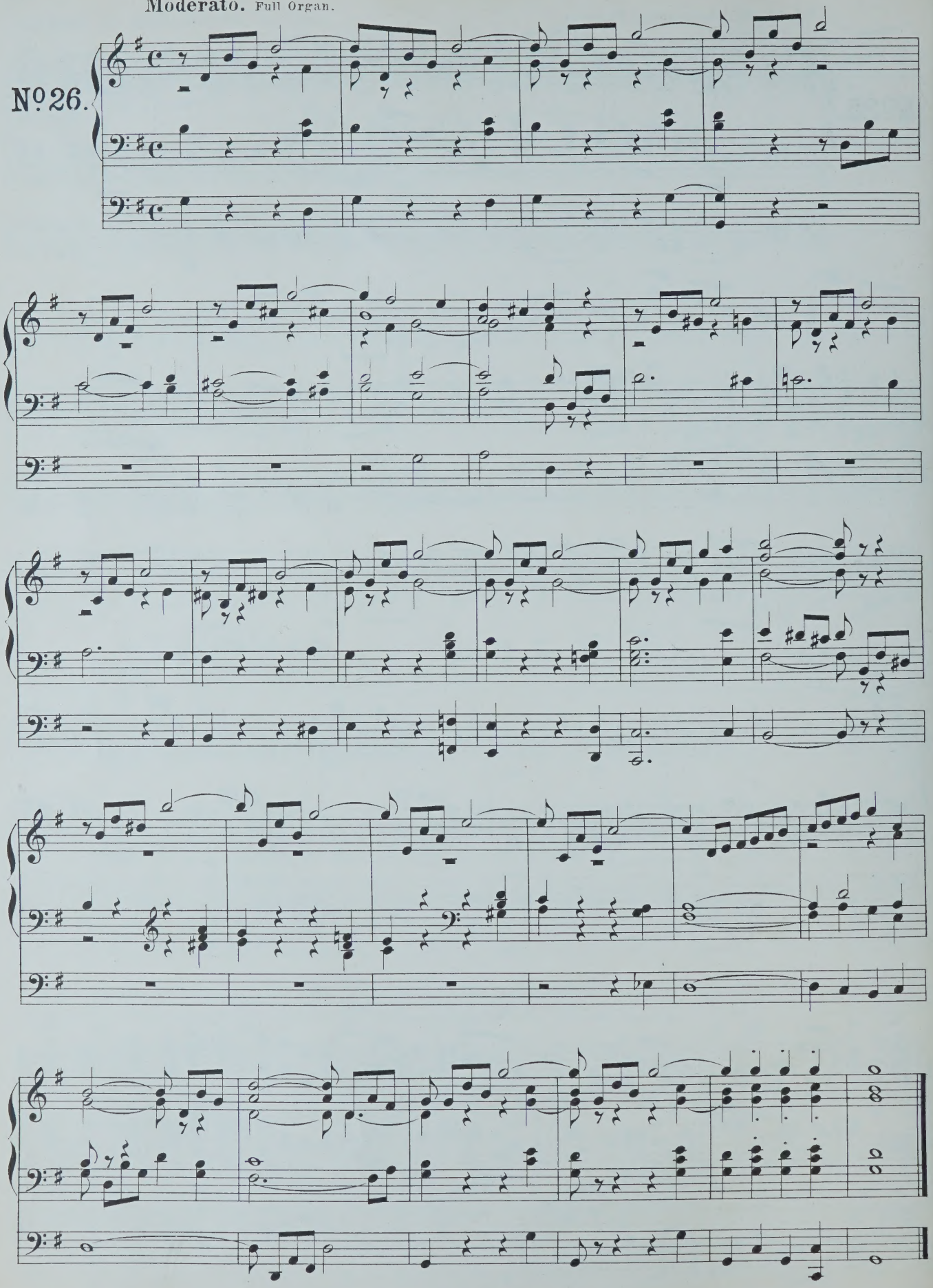
No. 25.



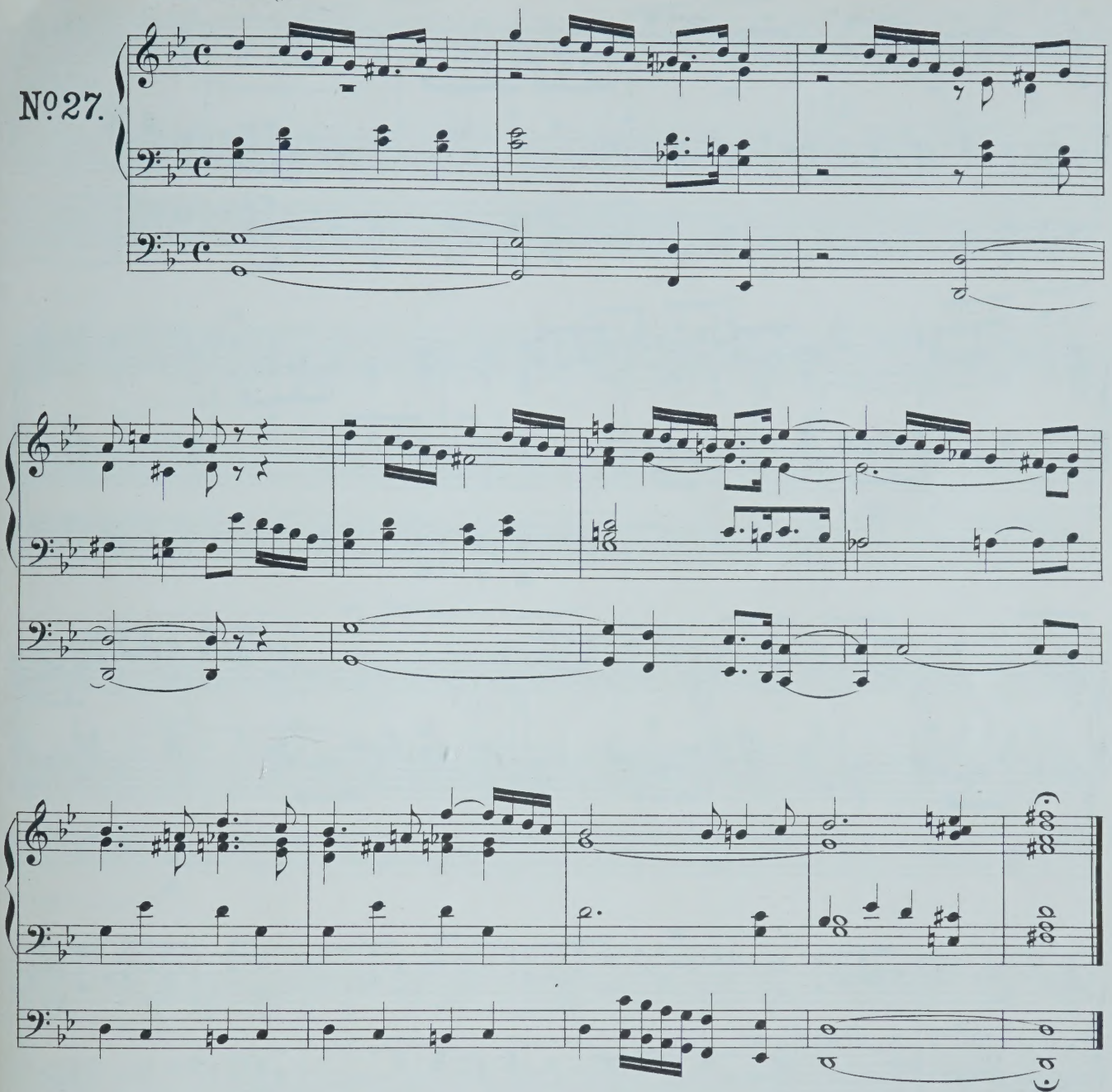
Moderato. Full Organ.

No. 26.



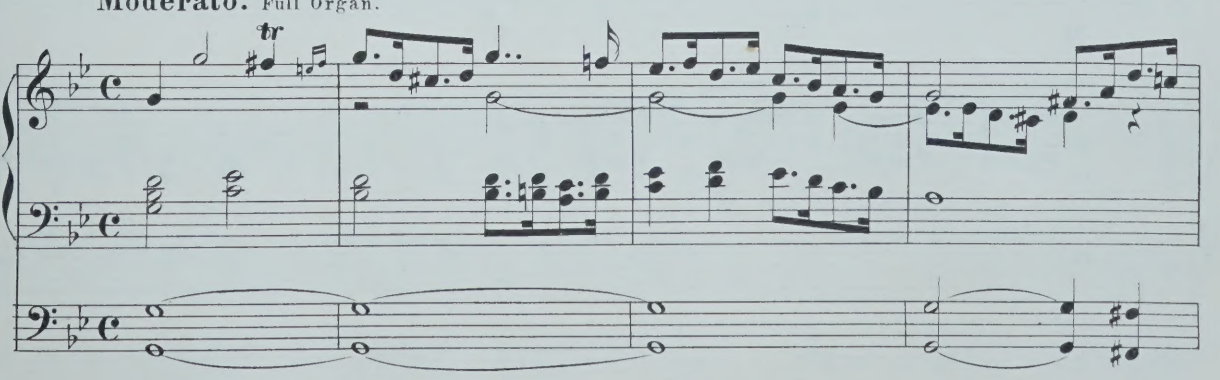
Slow. Full Organ.

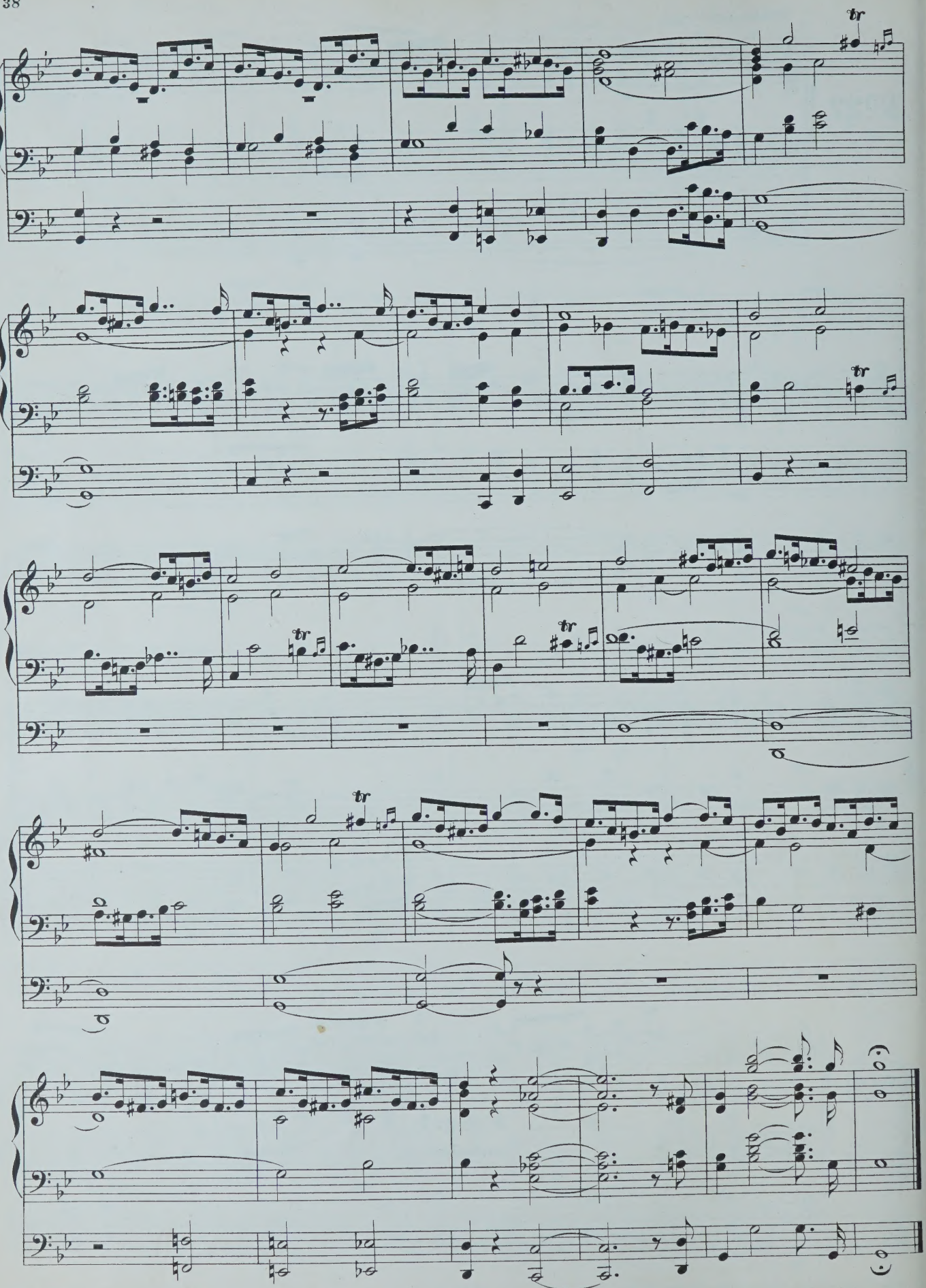
No. 27.



Moderato. Full Organ.

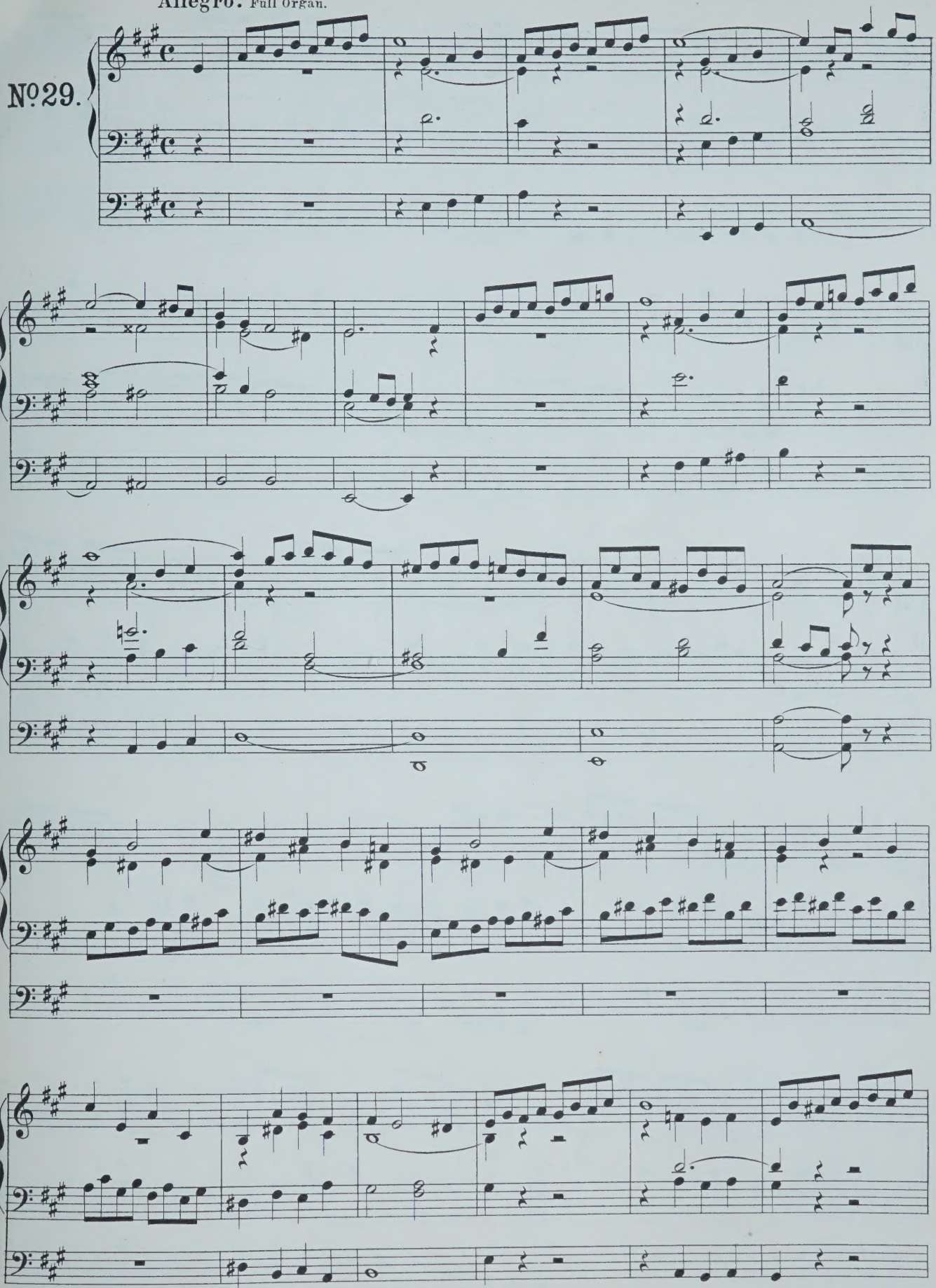
No. 28.

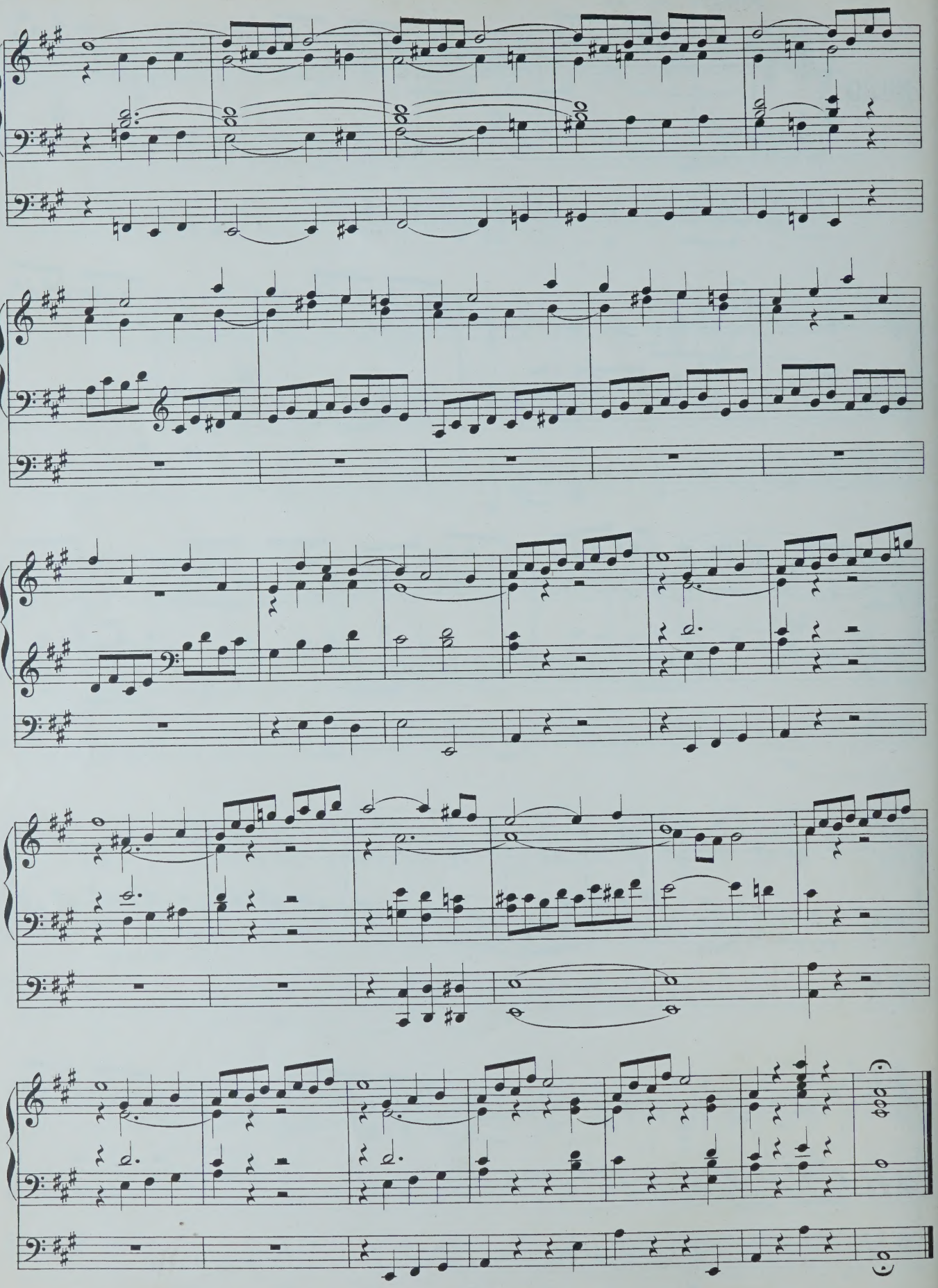




Allegro. Full Organ.

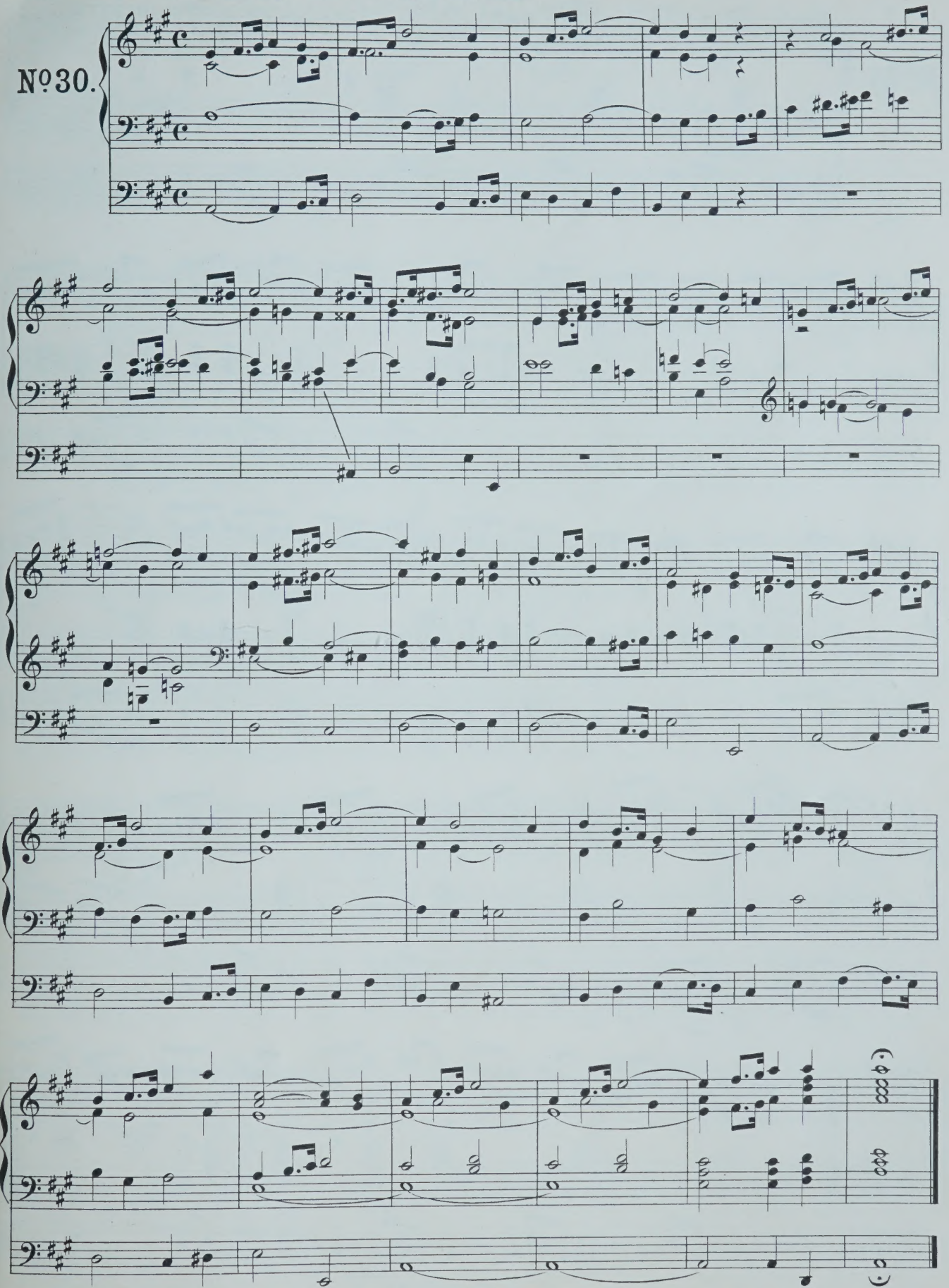
No 29.





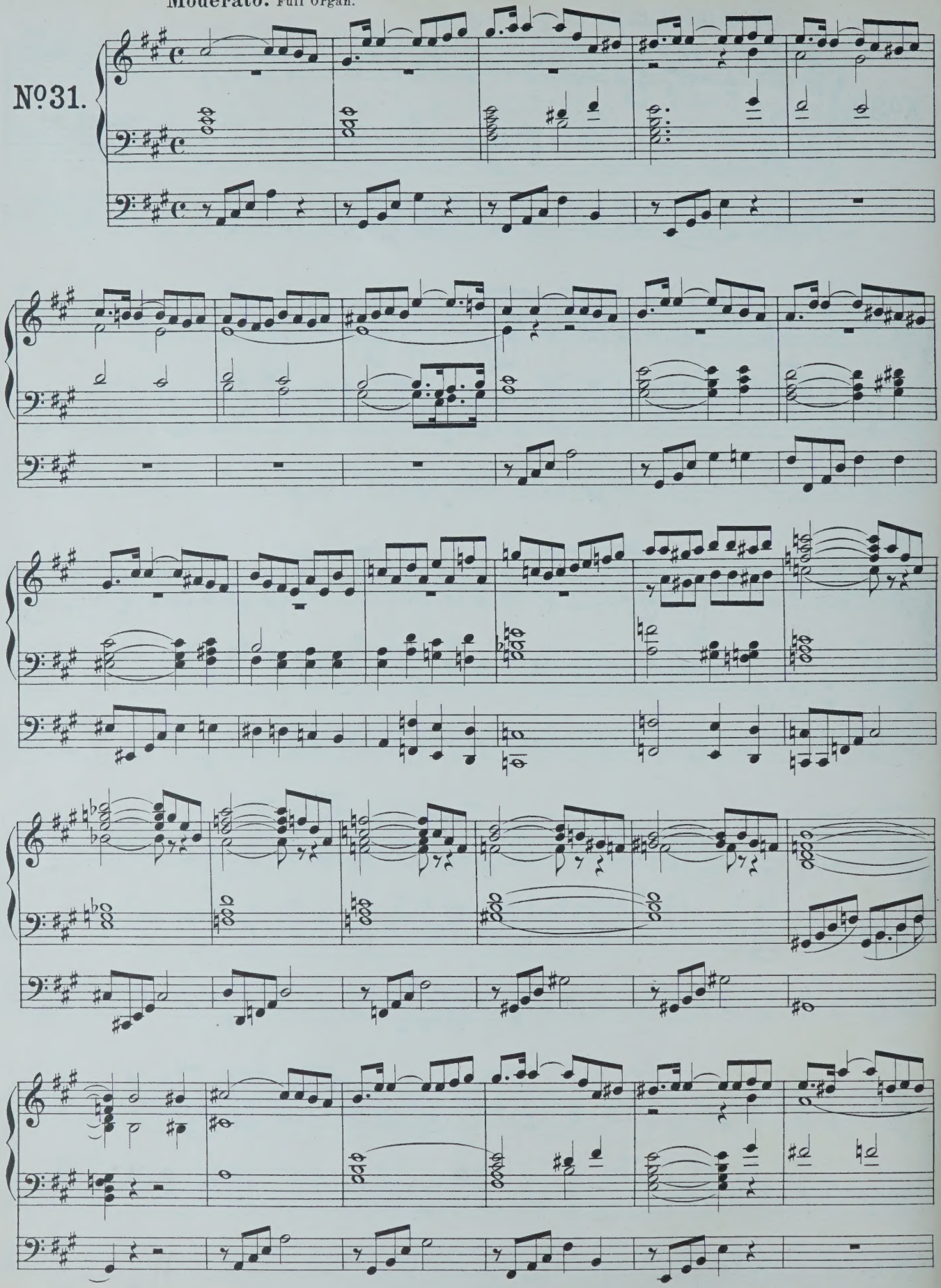
Moderately fast. Full Organ without Reeds.

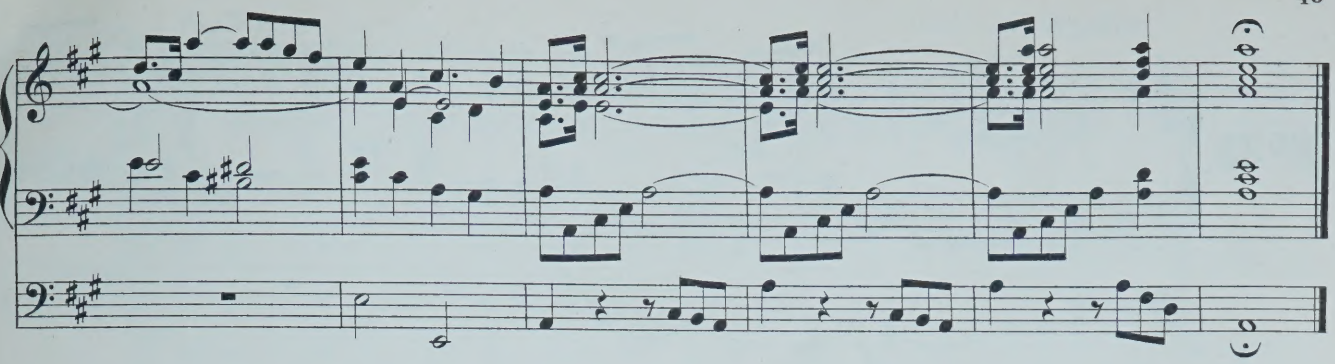
No. 30.



Moderato. Full Organ.

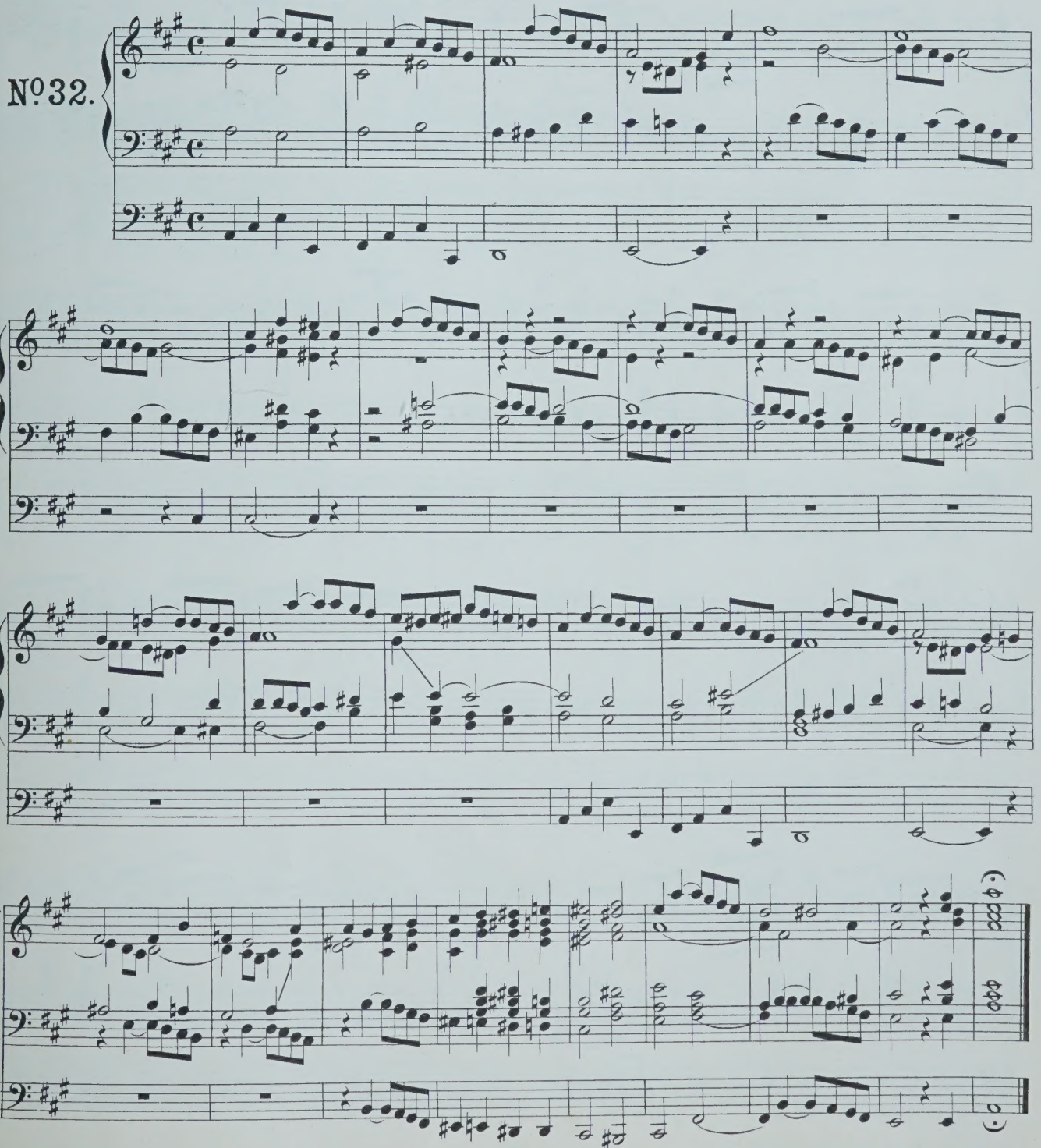
No. 31.





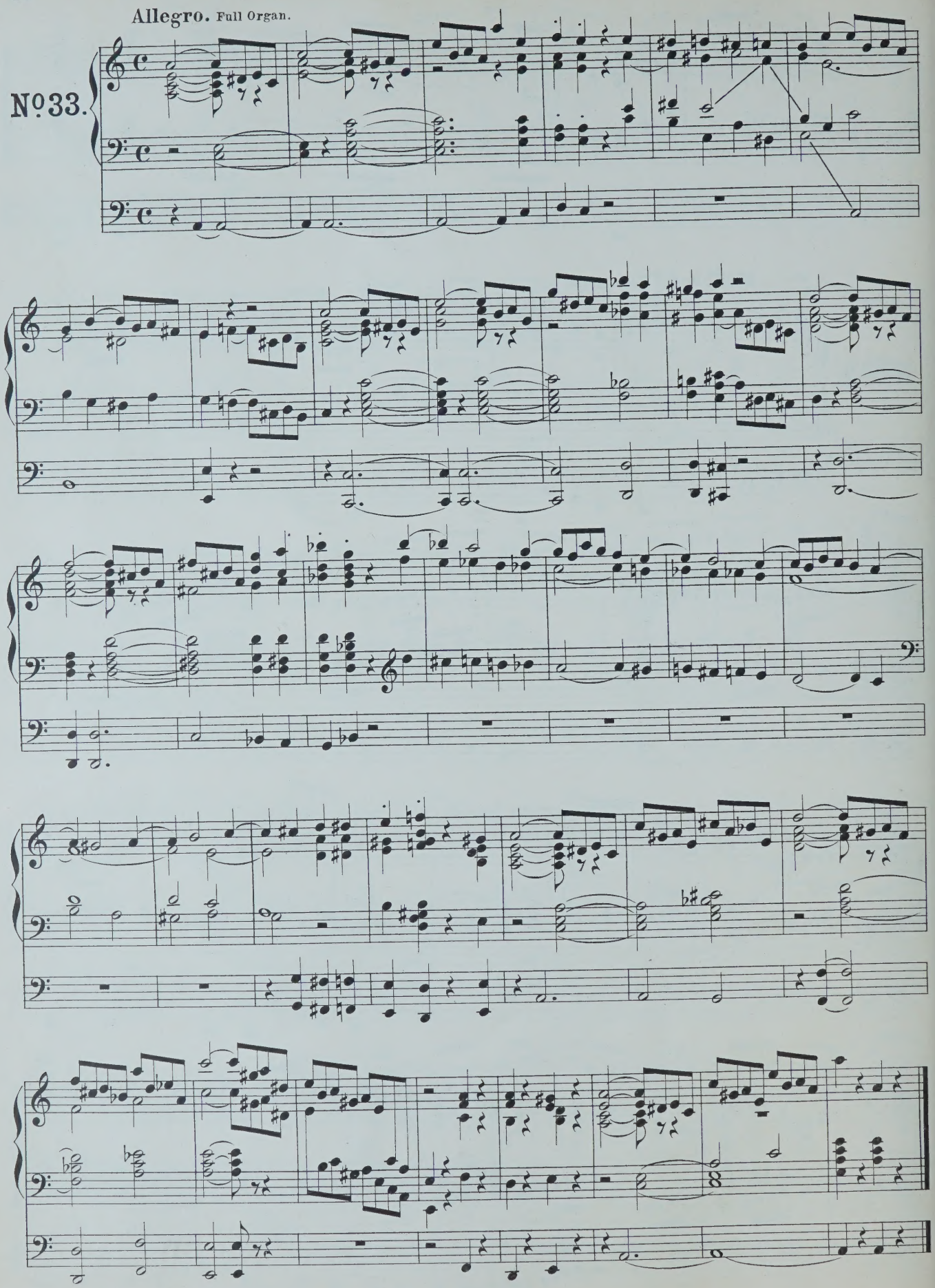
Moderato. Great Organ to Fifteenth.

No. 32.



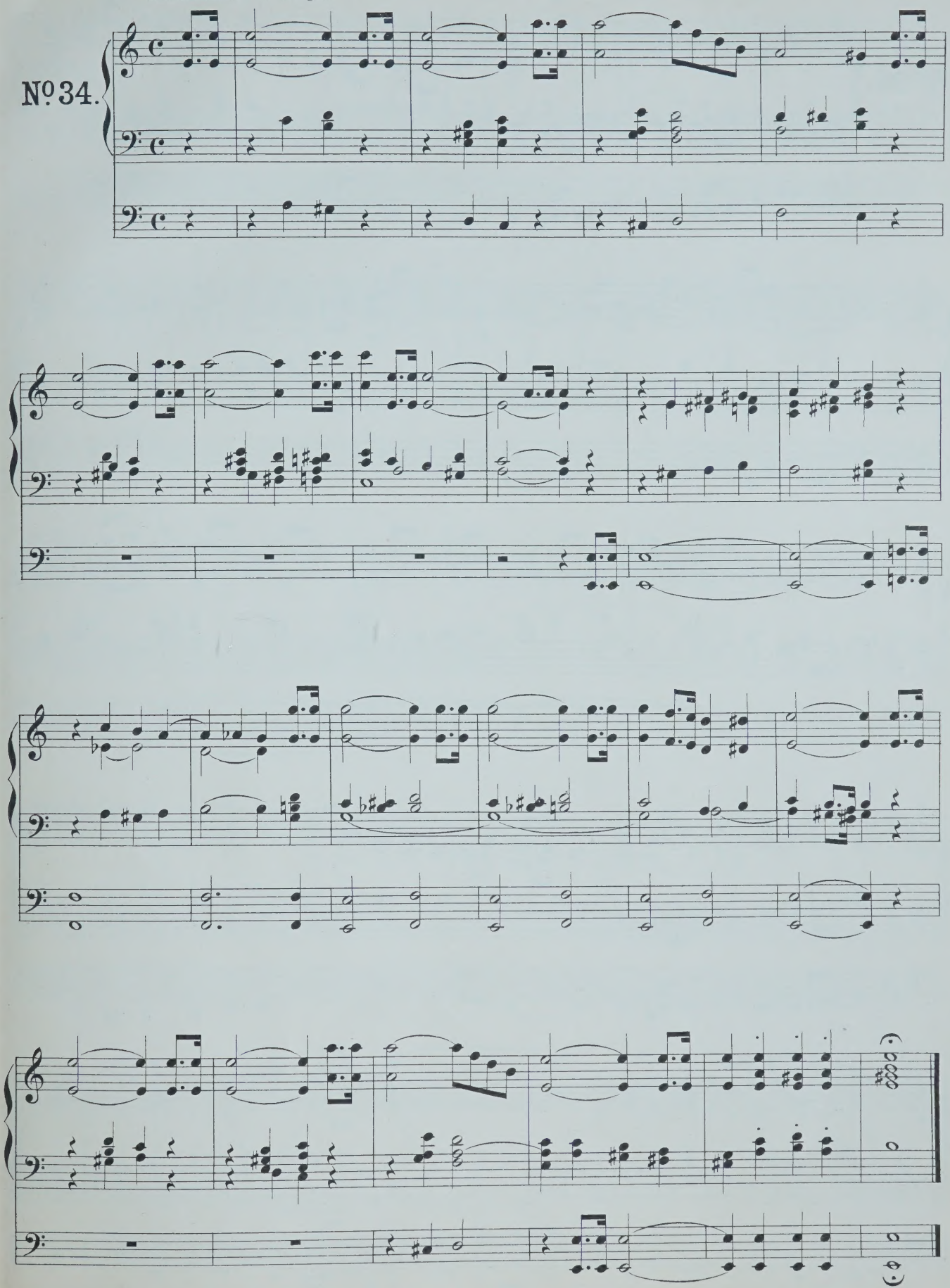
Allegro. Full Organ.

No. 33.



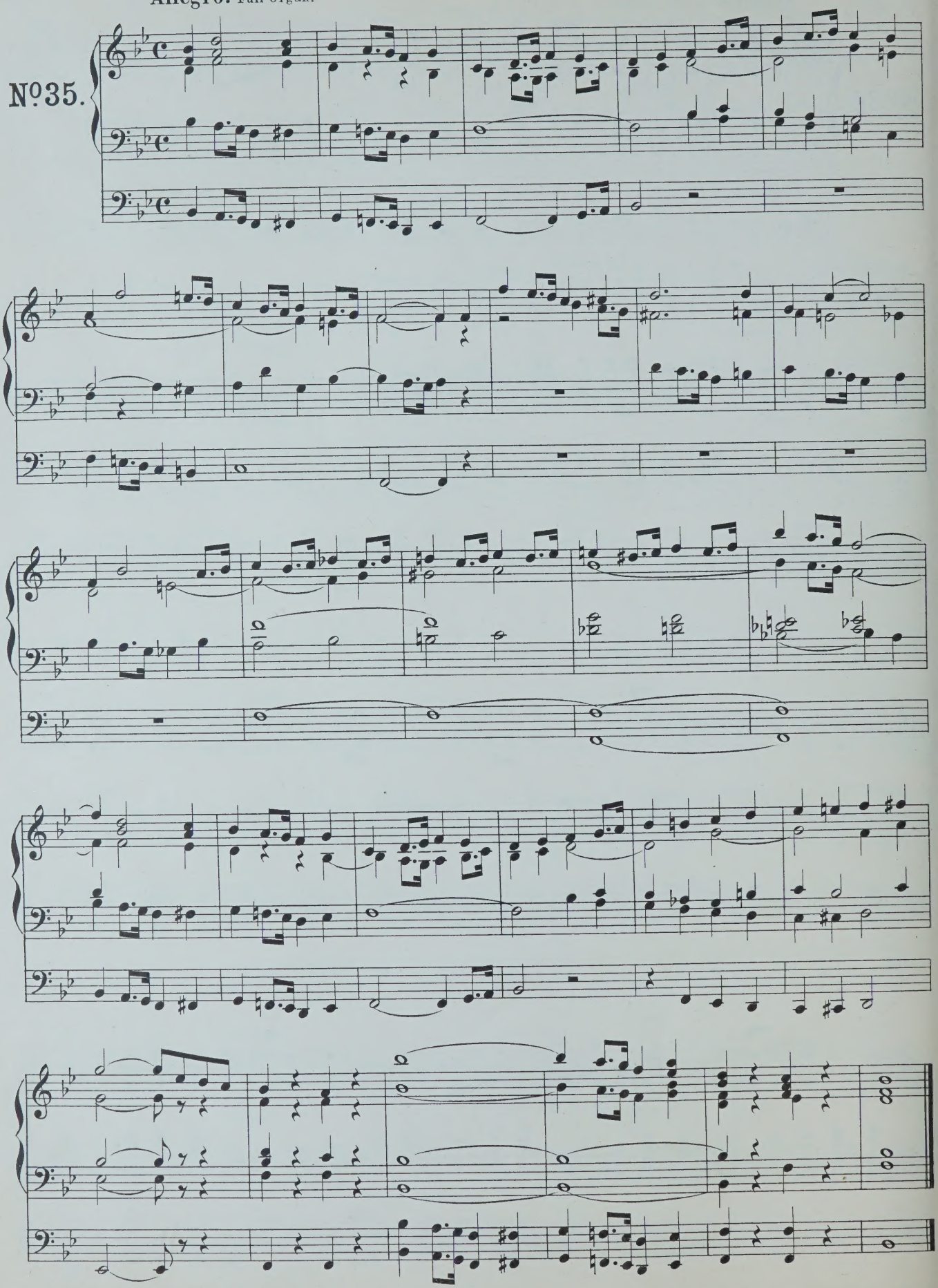
Moderato. Full Organ.

No. 34.

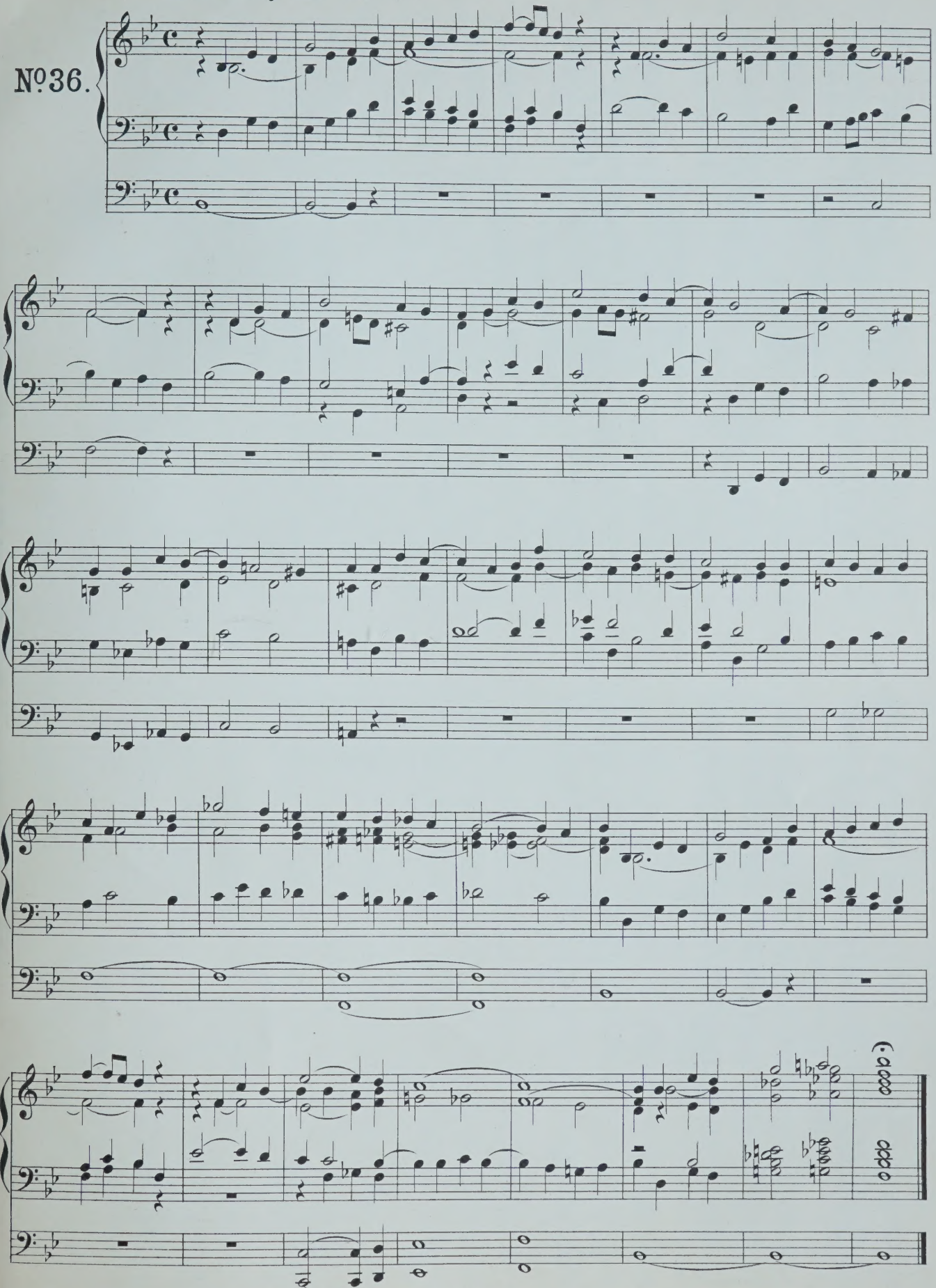


Allegro. Full Organ.

No. 35.



Moderately fast. Full Organ.



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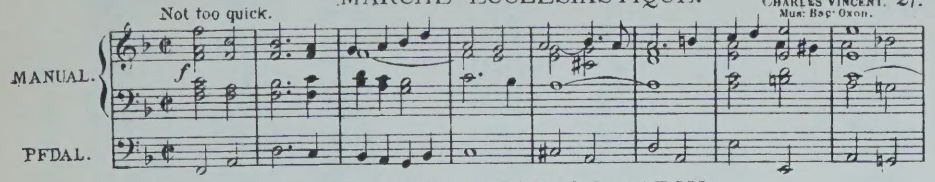
MARCHE ECCLÉSIASTIQUE.

Charles Vincent. 2/.
Mus: Bac: Oxon.

Not too quick.

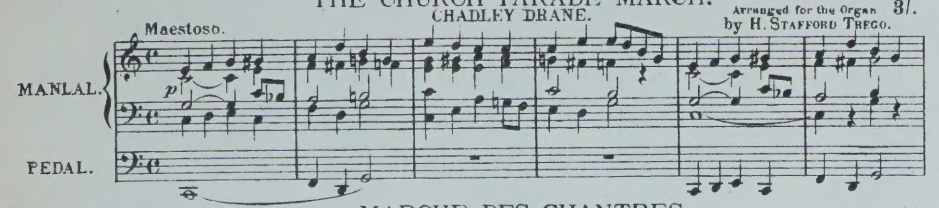


THE CHURCH PARADE MARCH.

Chadley Drane.

Arranged for the Organ by H. Stafford Trego. 3/.

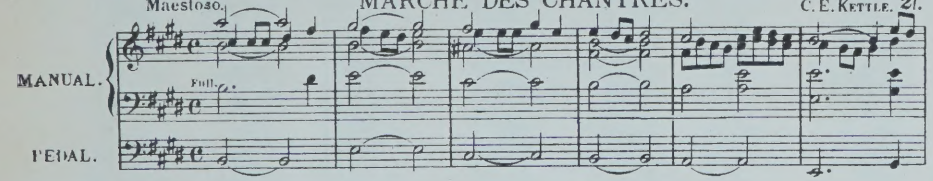
Maestoso.



MARCHE DES CHANTRES.

C. E. Kettle. 2/.

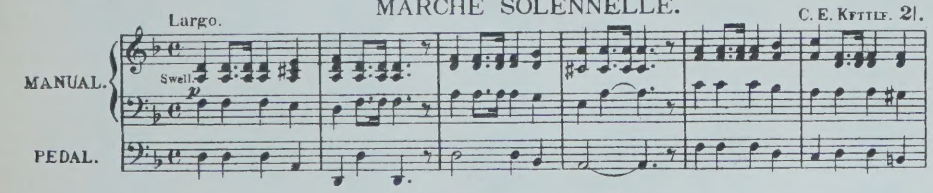
Maestoso.



MARCHE SOLENNELLE.

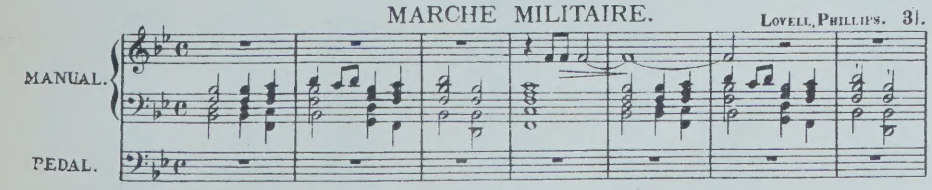
C. E. Kettle. 2/.

Largo.



MARCHE MILITAIRE.

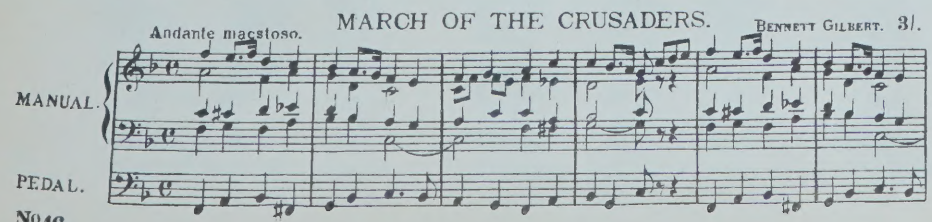
Lovell Phillips. 3/.



MARCH OF THE CRUSADERS.

Bennett Gilbert. 3/.

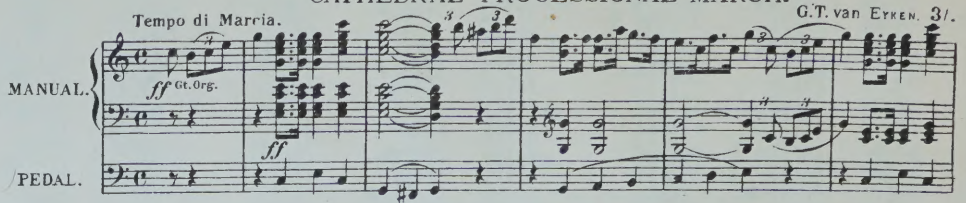
Andante maestoso.



CATHEDRAL PROCESSIONAL MARCH.

G. T. van Eyken. 3/.

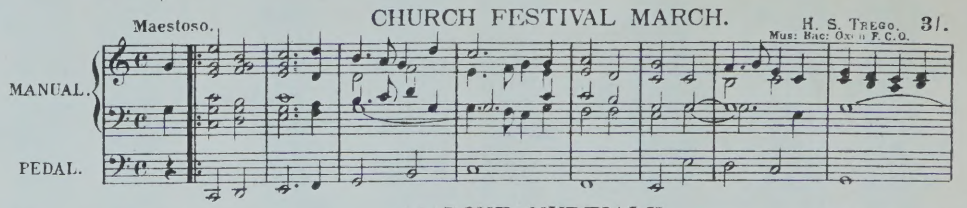
Tempo di Marcia.



CHURCH FESTIVAL MARCH.

H. S. Trego. 3/.
Mus: Bac: Oxon. F.C.O.

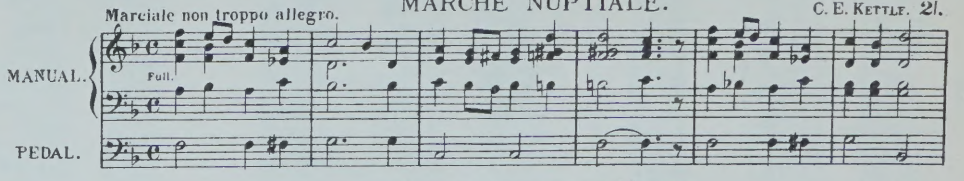
Maestoso.



MARCHE NUPTIALE.

C. E. Kettle. 2/.

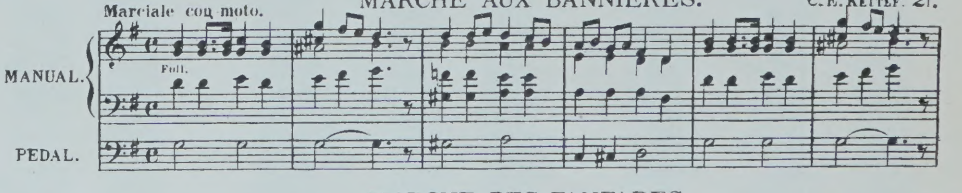
Marciale non troppo allegro.



MARCHE AUX BANNIÈRES.

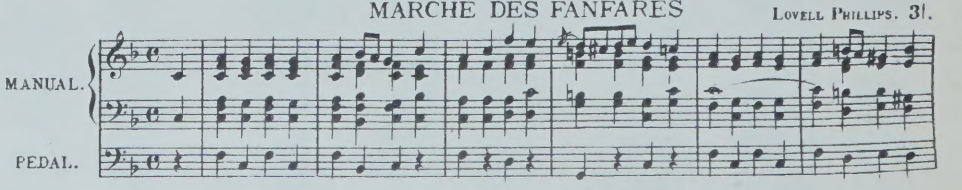
C. E. Kettle. 2/.

Marciale con moto.



MARCHE DES FANFARES

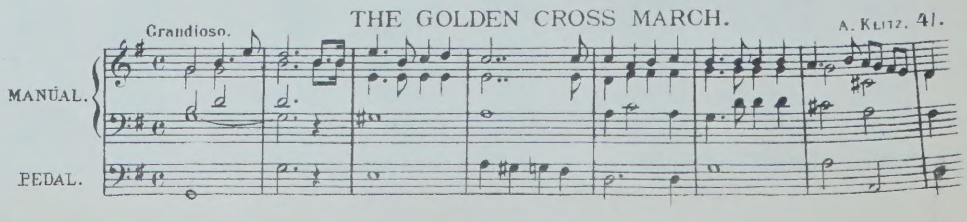
Lovell Phillips. 3/.



THE GOLDEN CROSS MARCH.

A. Klitz. 4/.

Grandioso.



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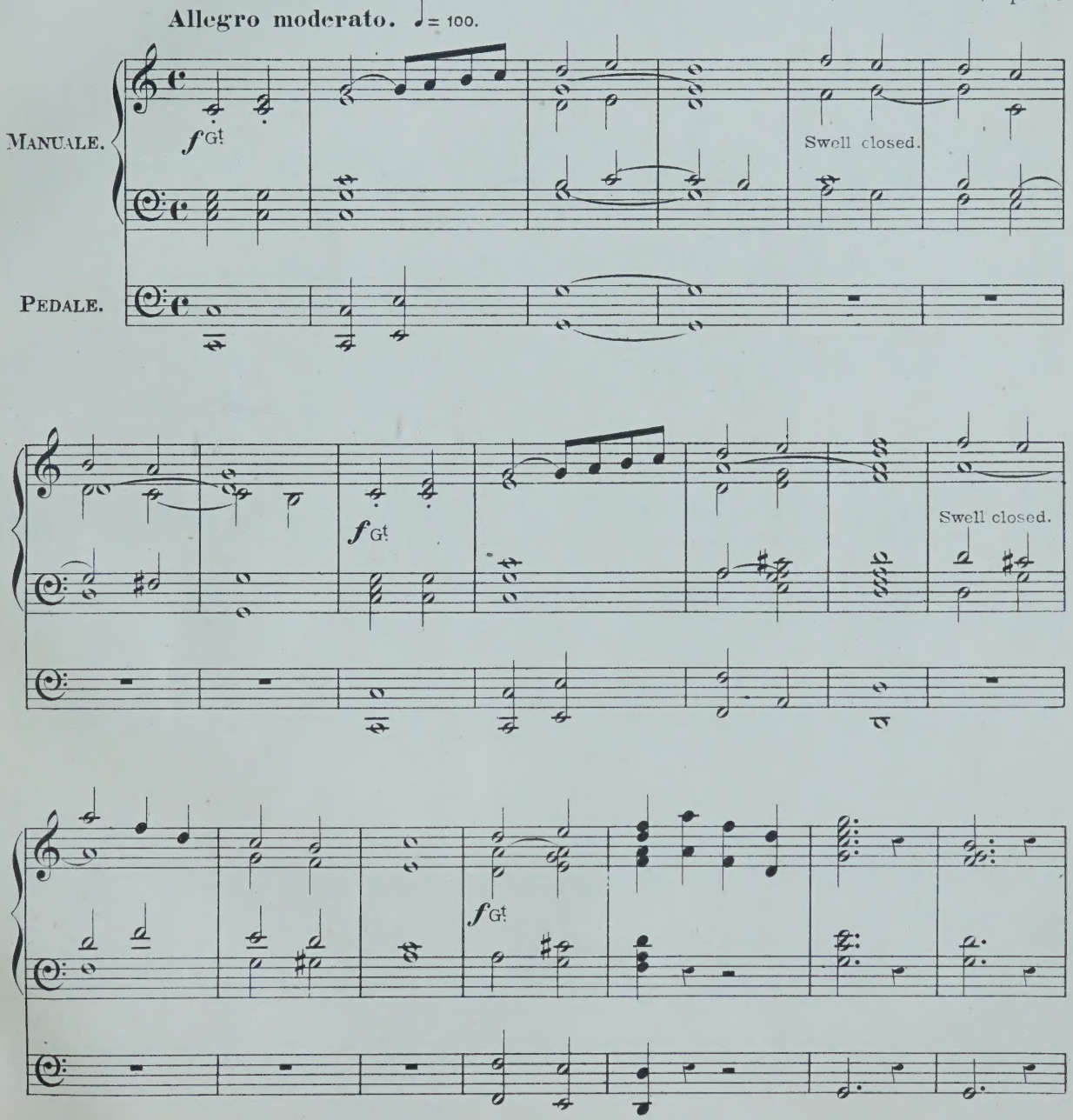
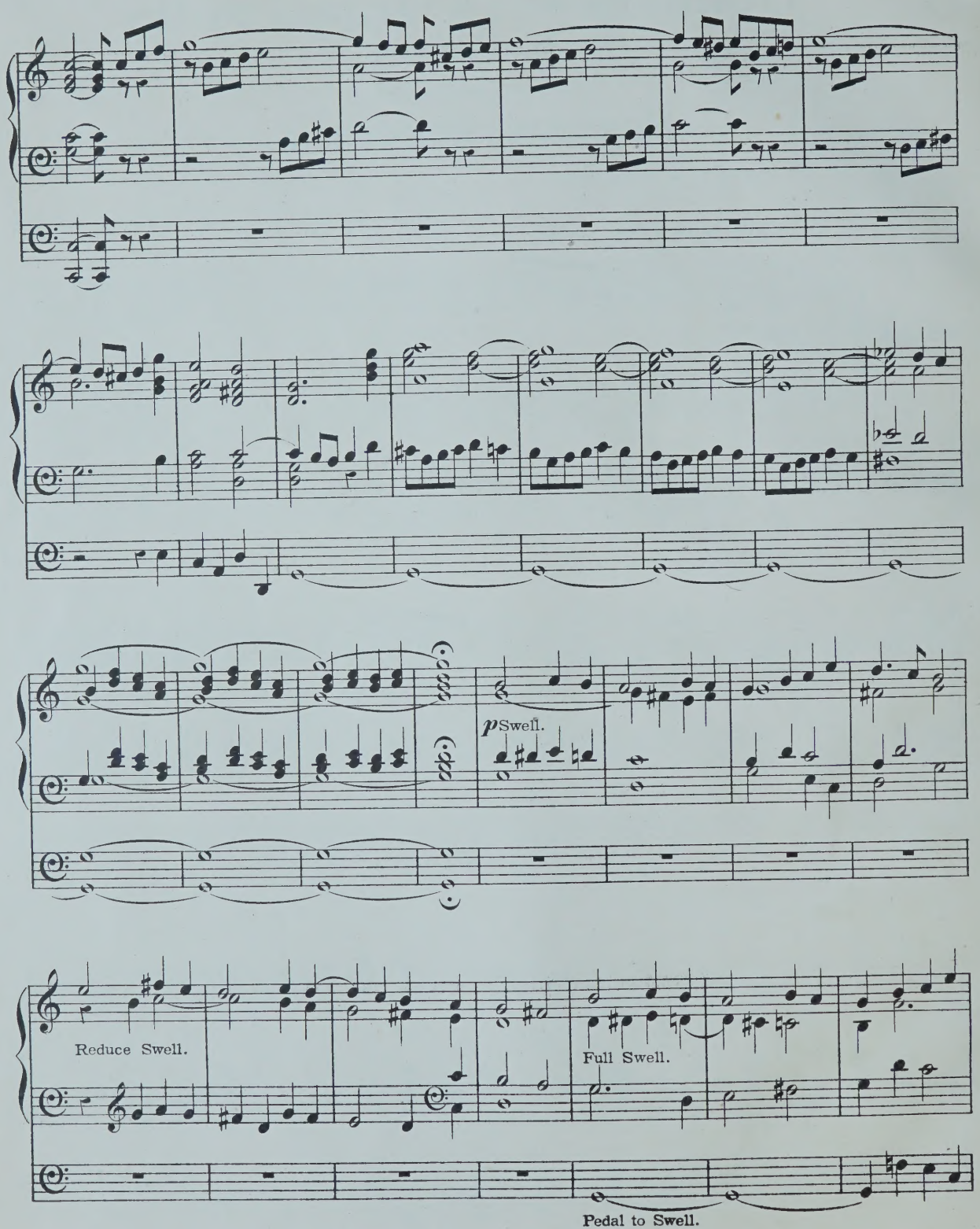
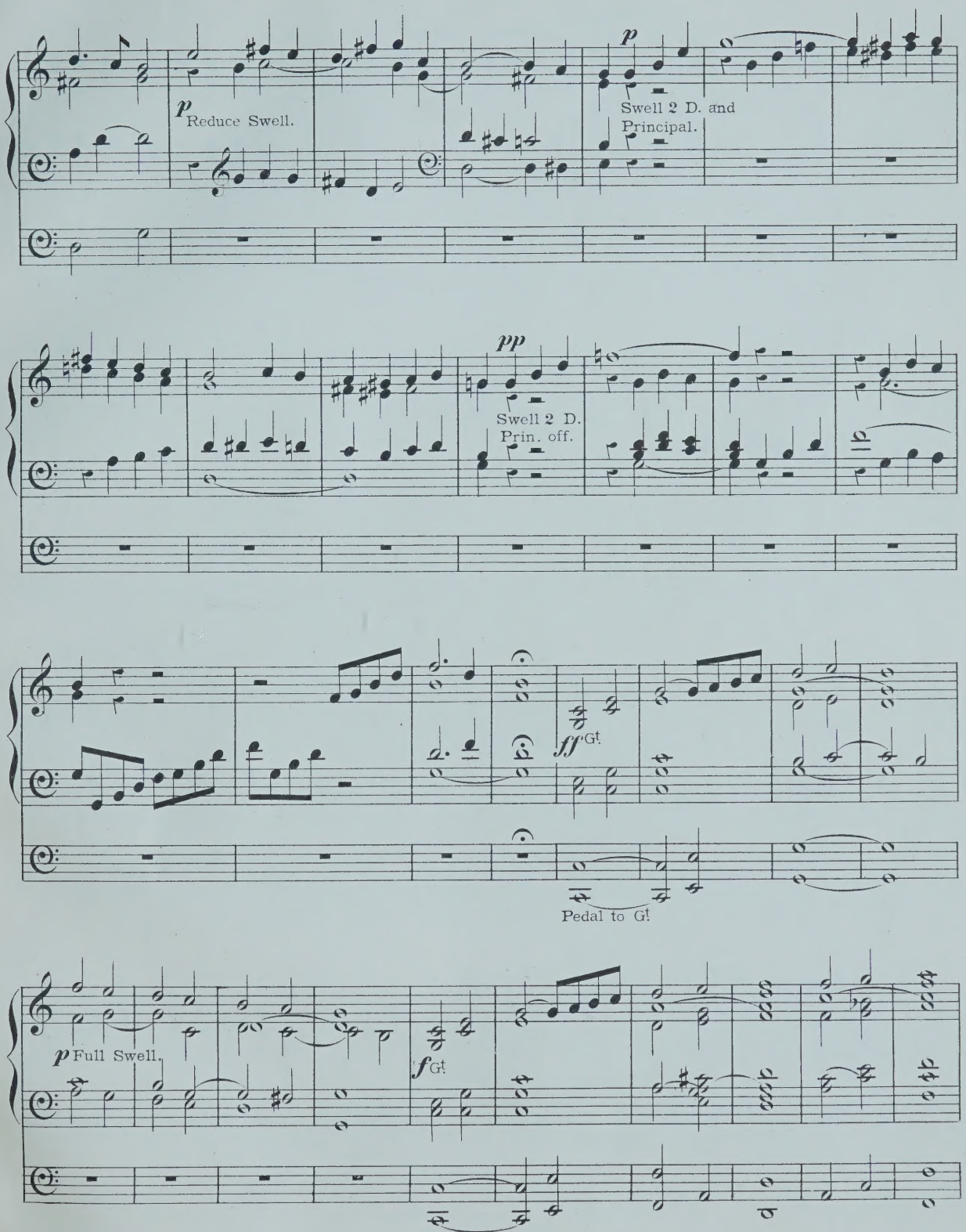
FESTIVAL POSTLUDE.

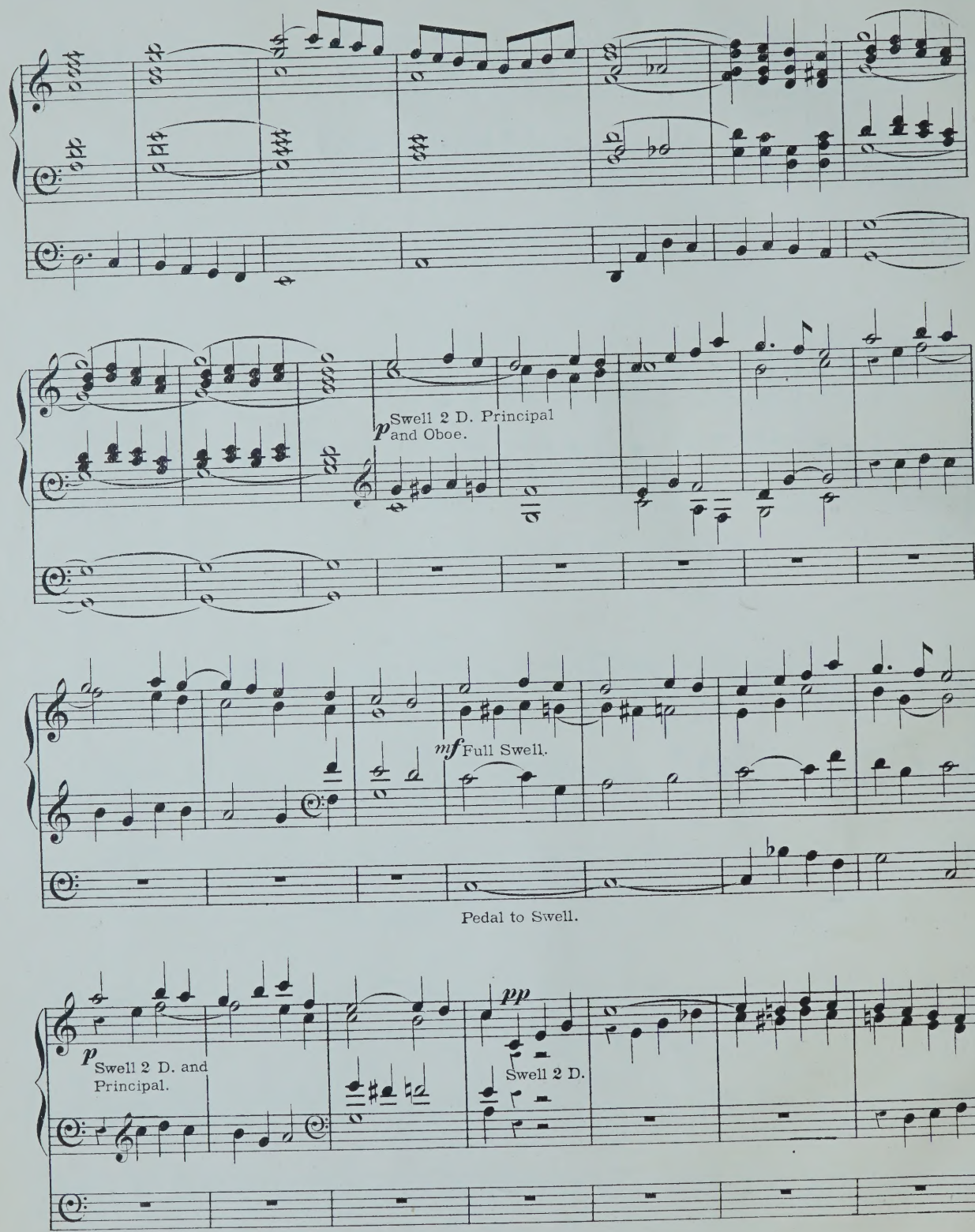
Great Organ, Full.
Swell Organ, Full.
Pedal 16 and 8 feet coupled to Great and Swell.

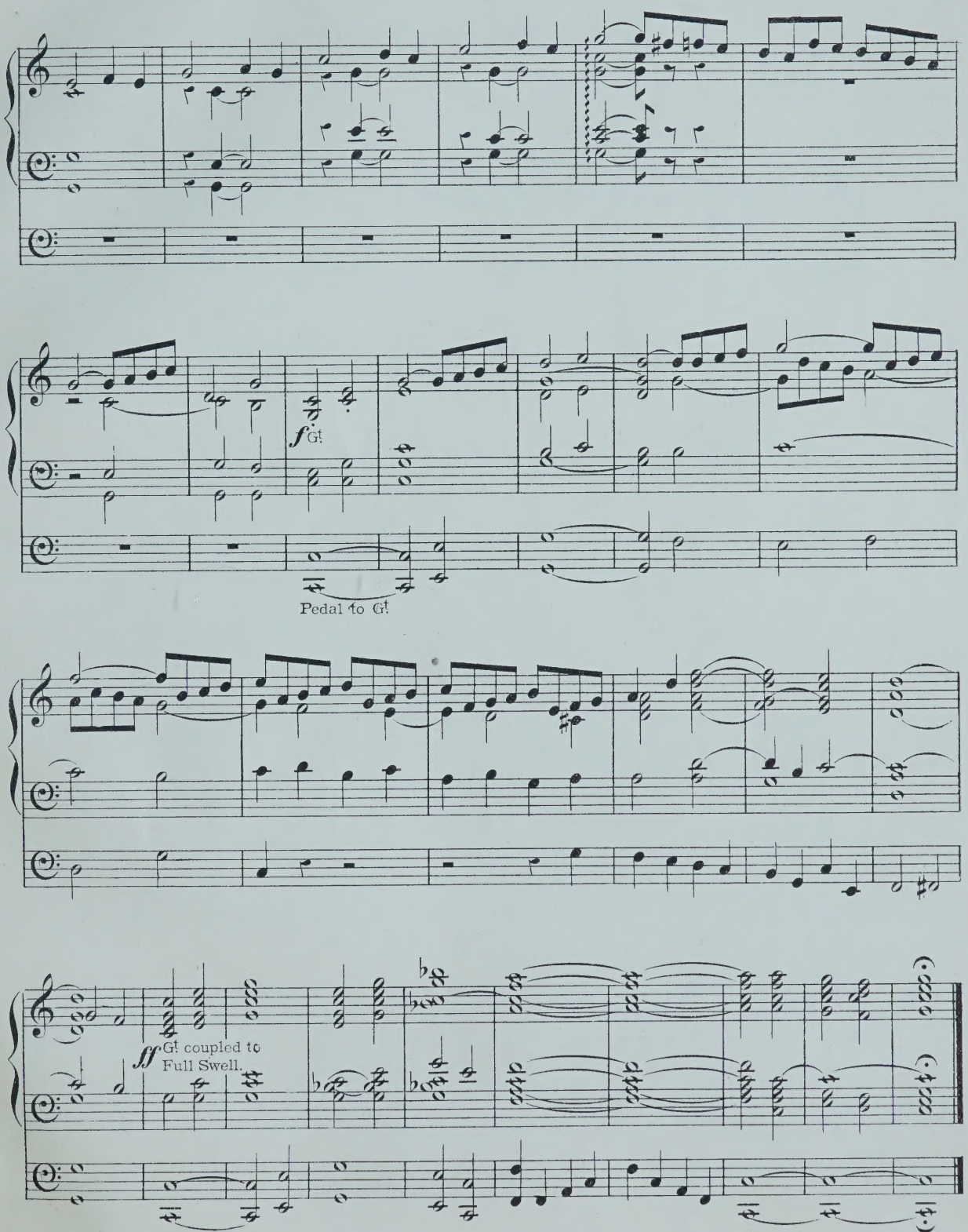
Dr W. Volckmar, Op. 82.




p Swell.
Reduce Swell.
Full Swell.
Pedal to Swell.


p
Reduce Swell.
p
Swell 2 D. and
Principal.
pp
Swell 2 D.
Prin. off.
ff Gt
Pedal to Gt
p Full Swell.
f Gt

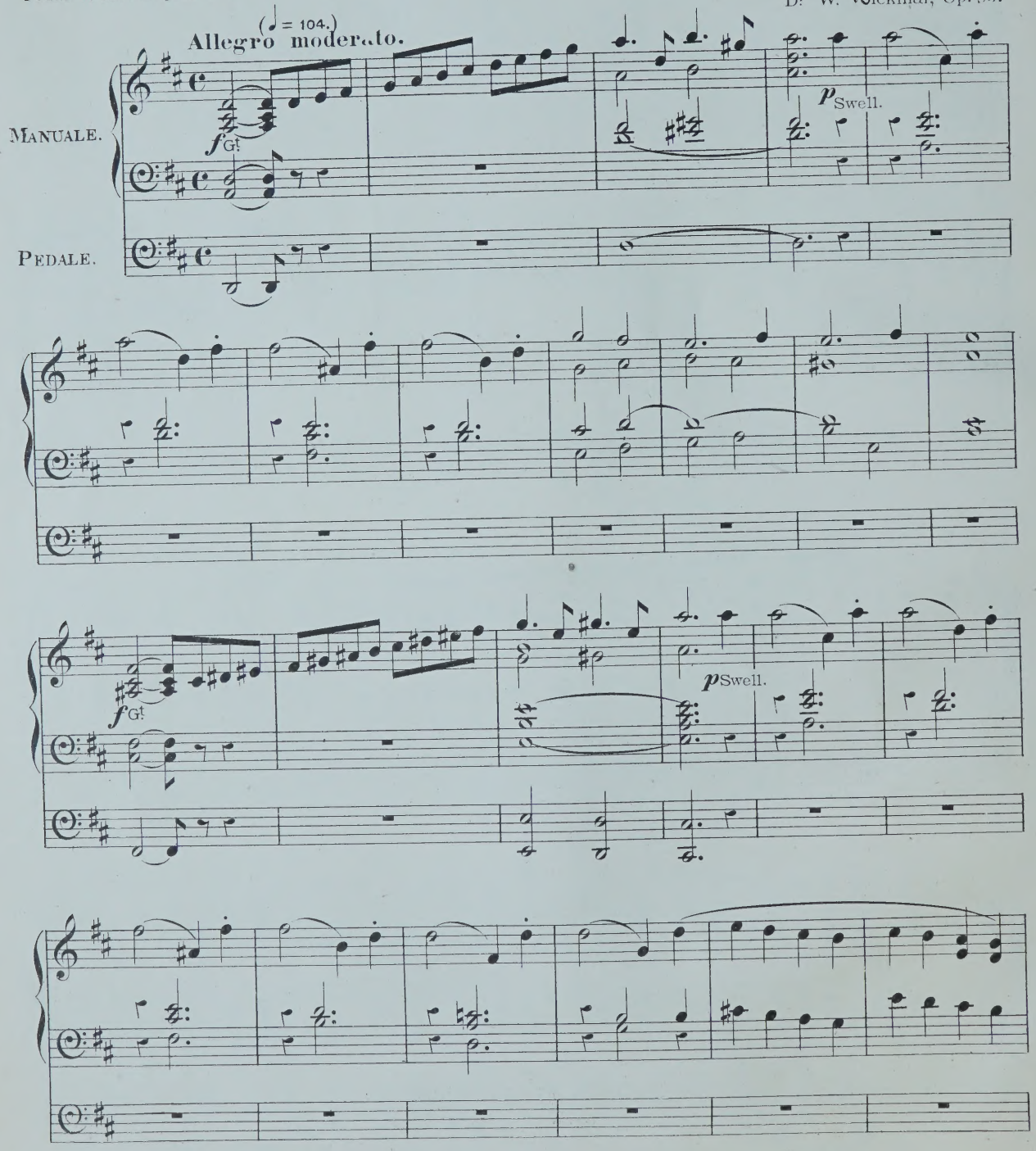

p Swell 2 D. Principal and Oboe.
mf Full Swell.
Pedal to Swell.
p Swell 2 D. and Principal.
pp Swell 2 D.

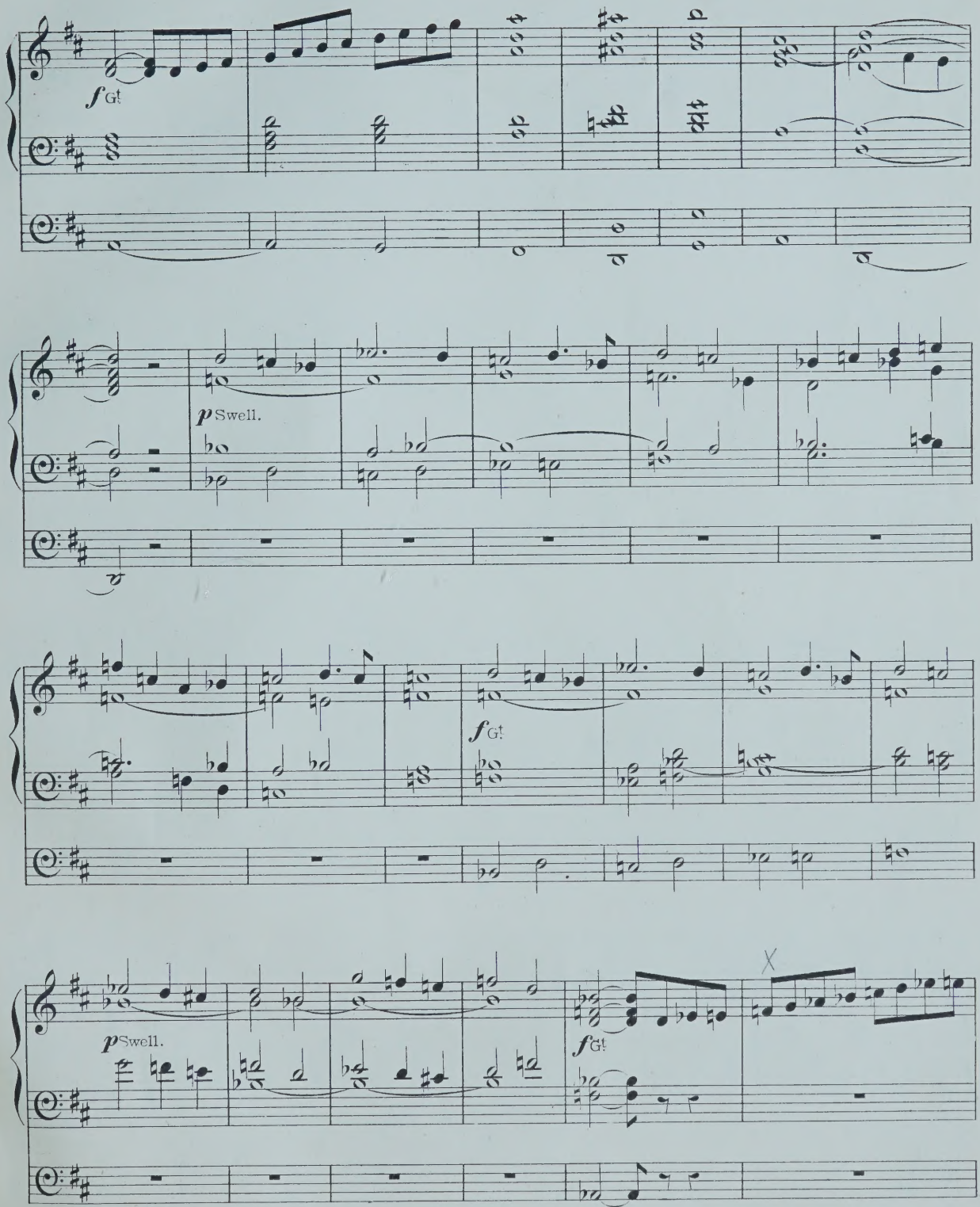

f G!
Pedal to G!
ff G! coupled to Full Swell.

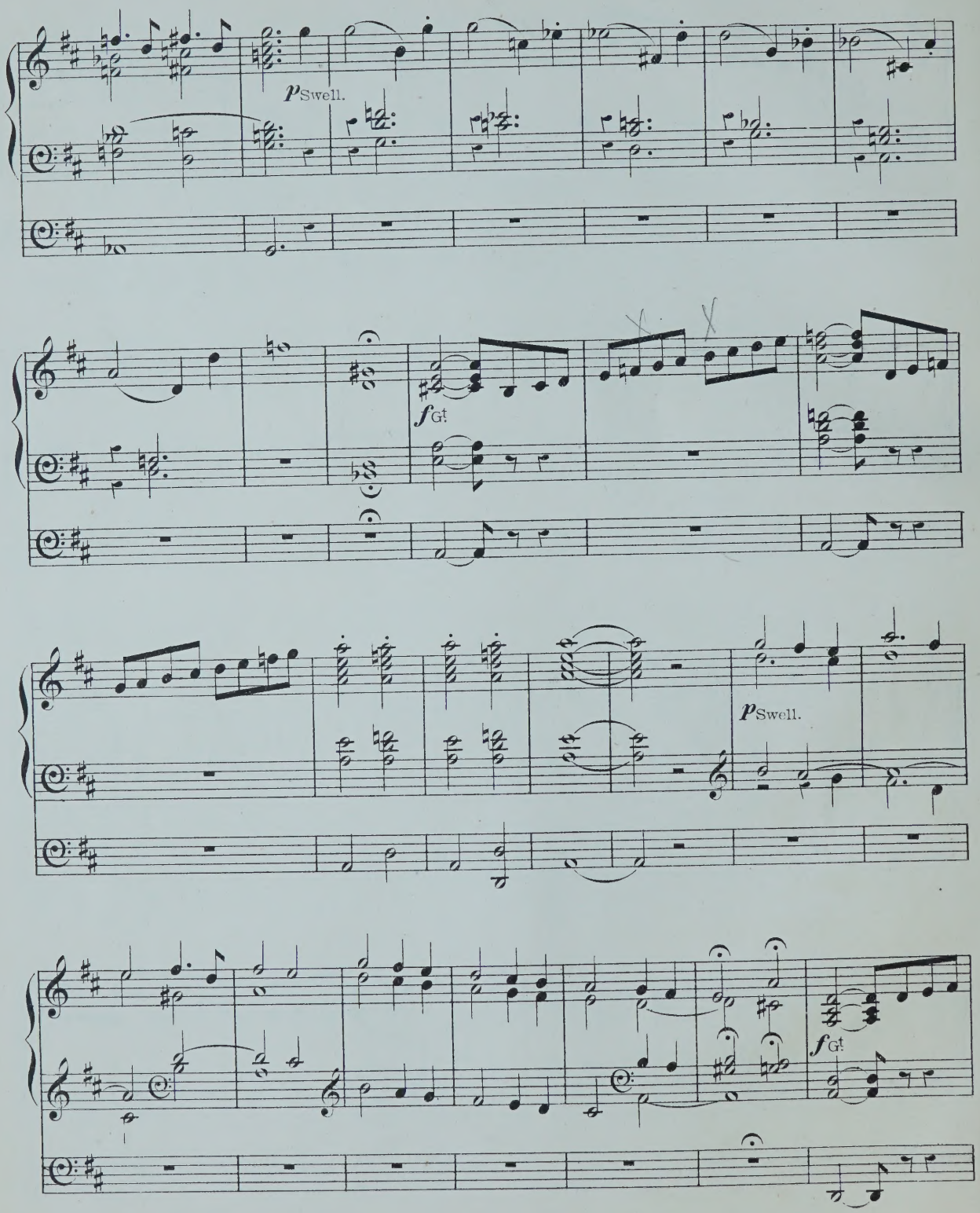
FESTIVAL POSTLUDE.

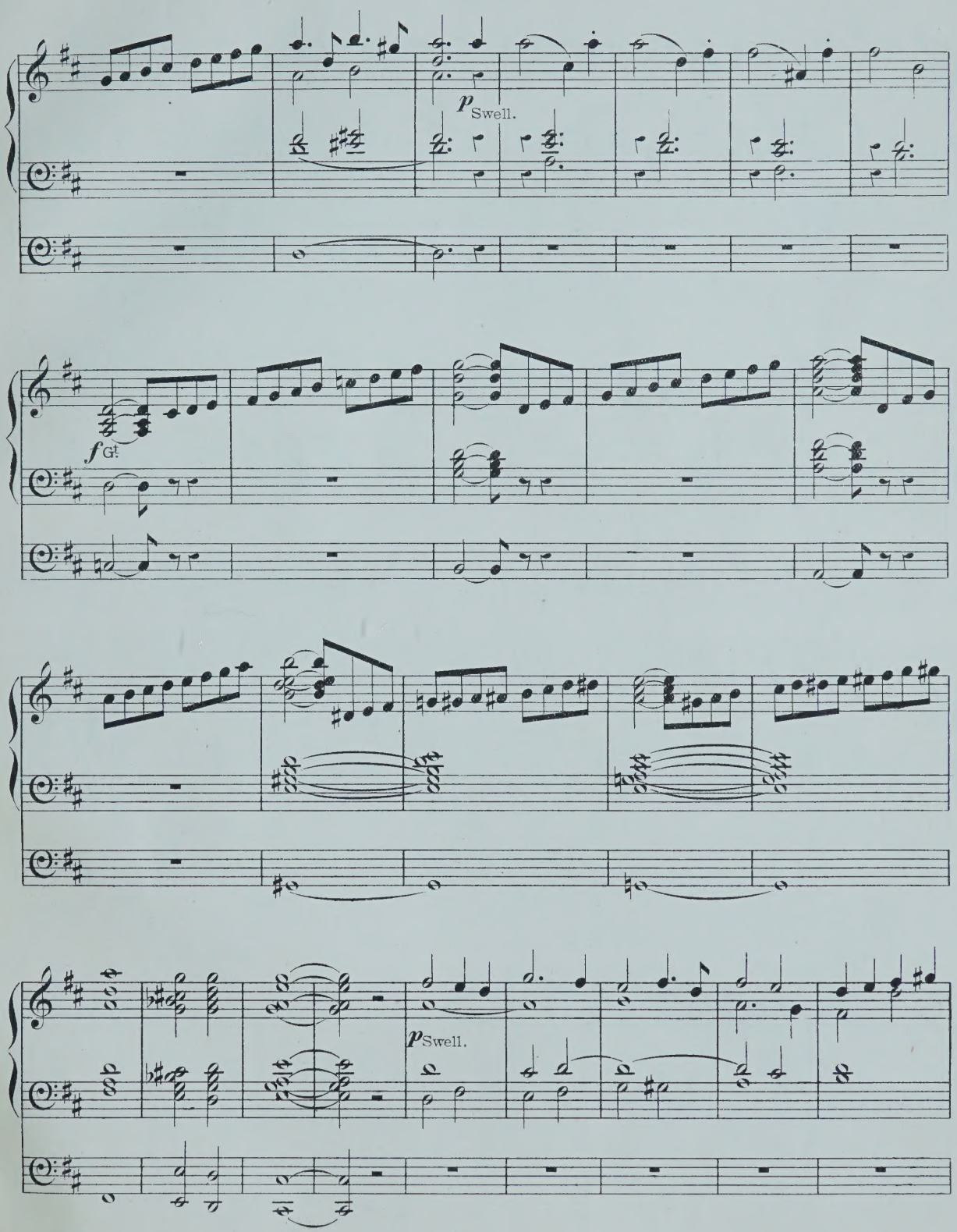
Great Organ, Full.
Swell Organ, 2 D. Principal and Oboe.
Pedal 16 feet coupled to Great.

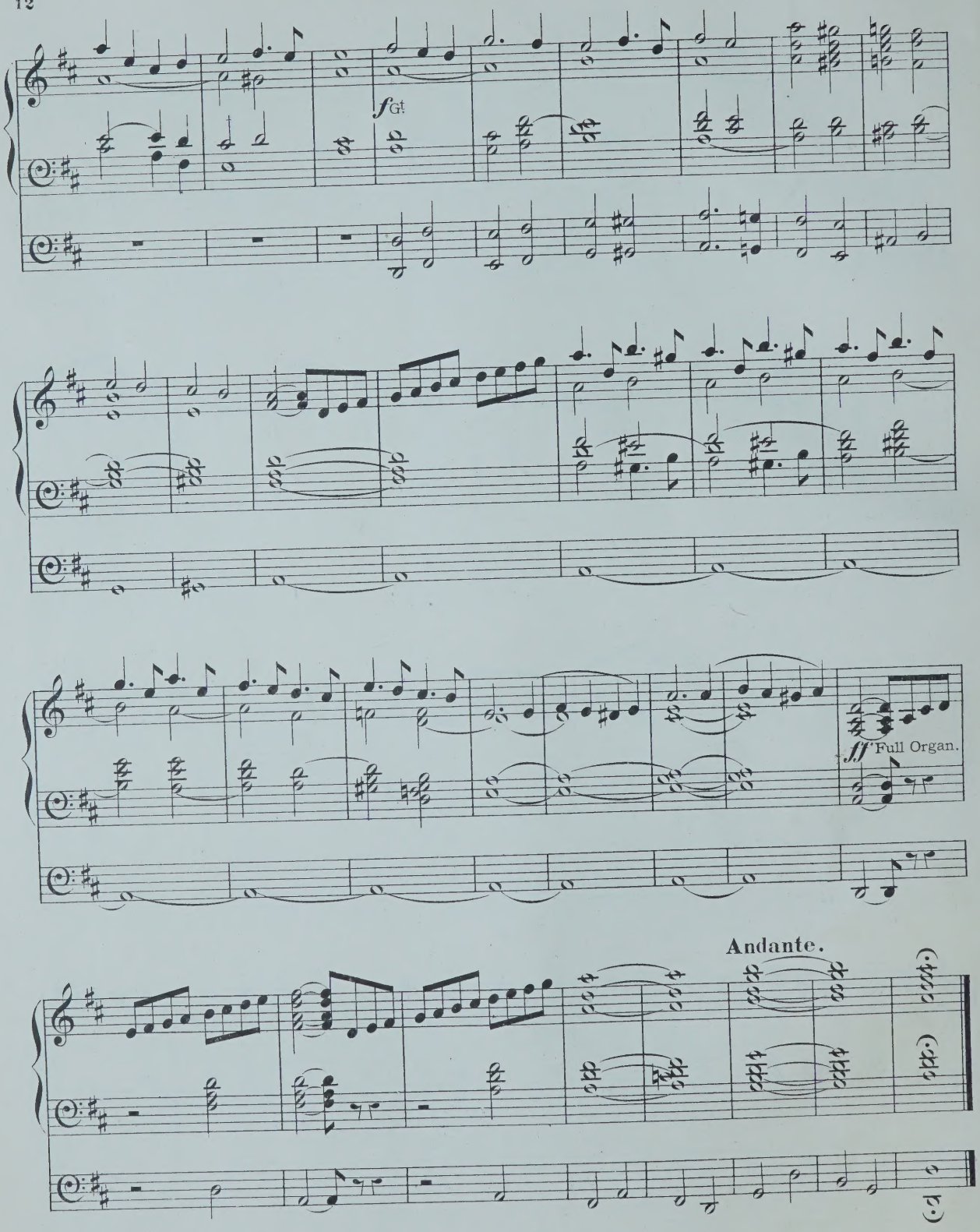
Dr. W. Volckmar, Op. 53.




f Gt
p Swell.
f Gt
p Swell.
f Gt
X


p Swell.
f Gt.
p Swell.
f Gt.

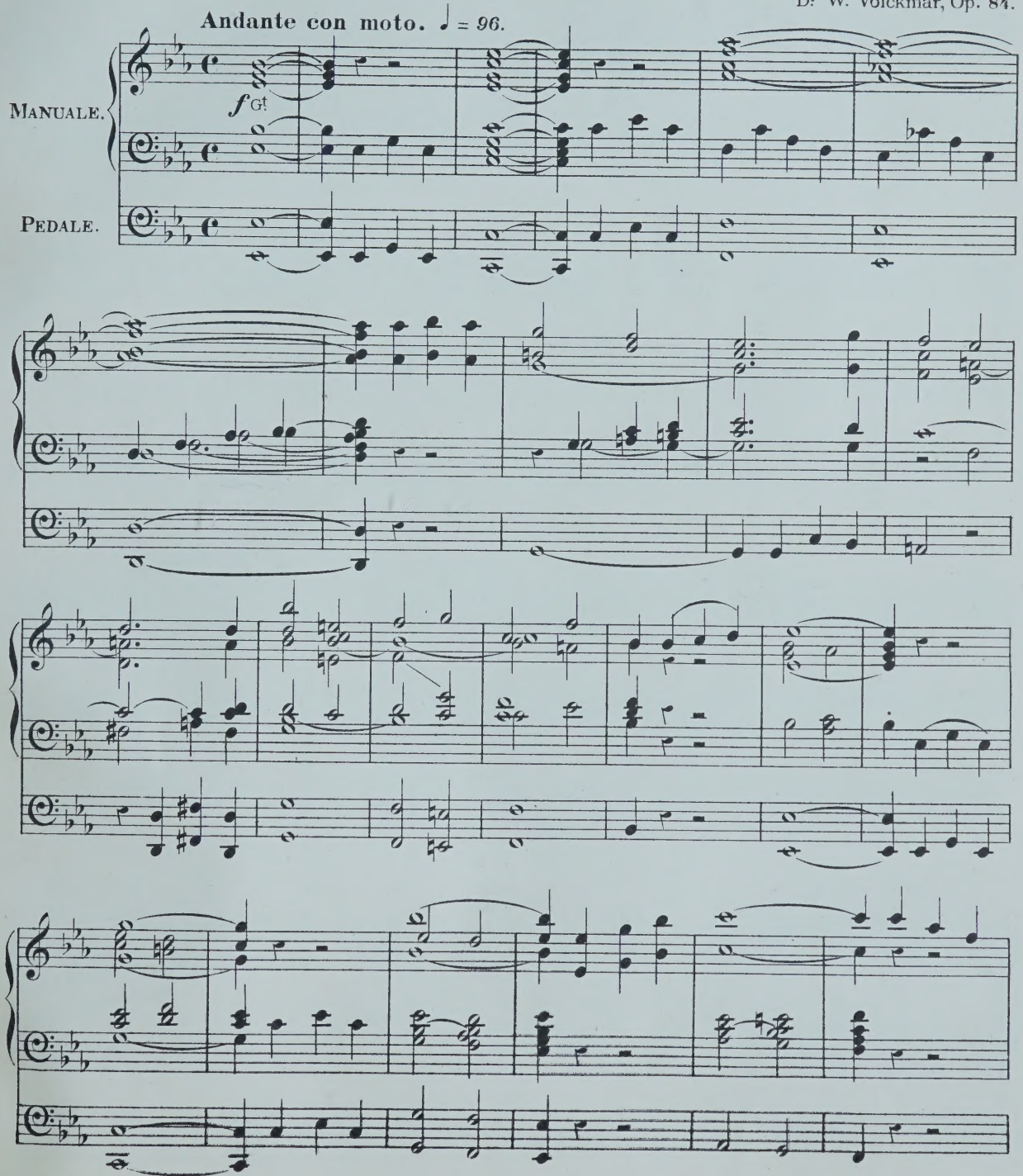

p Swell.
f G!
p Swell.

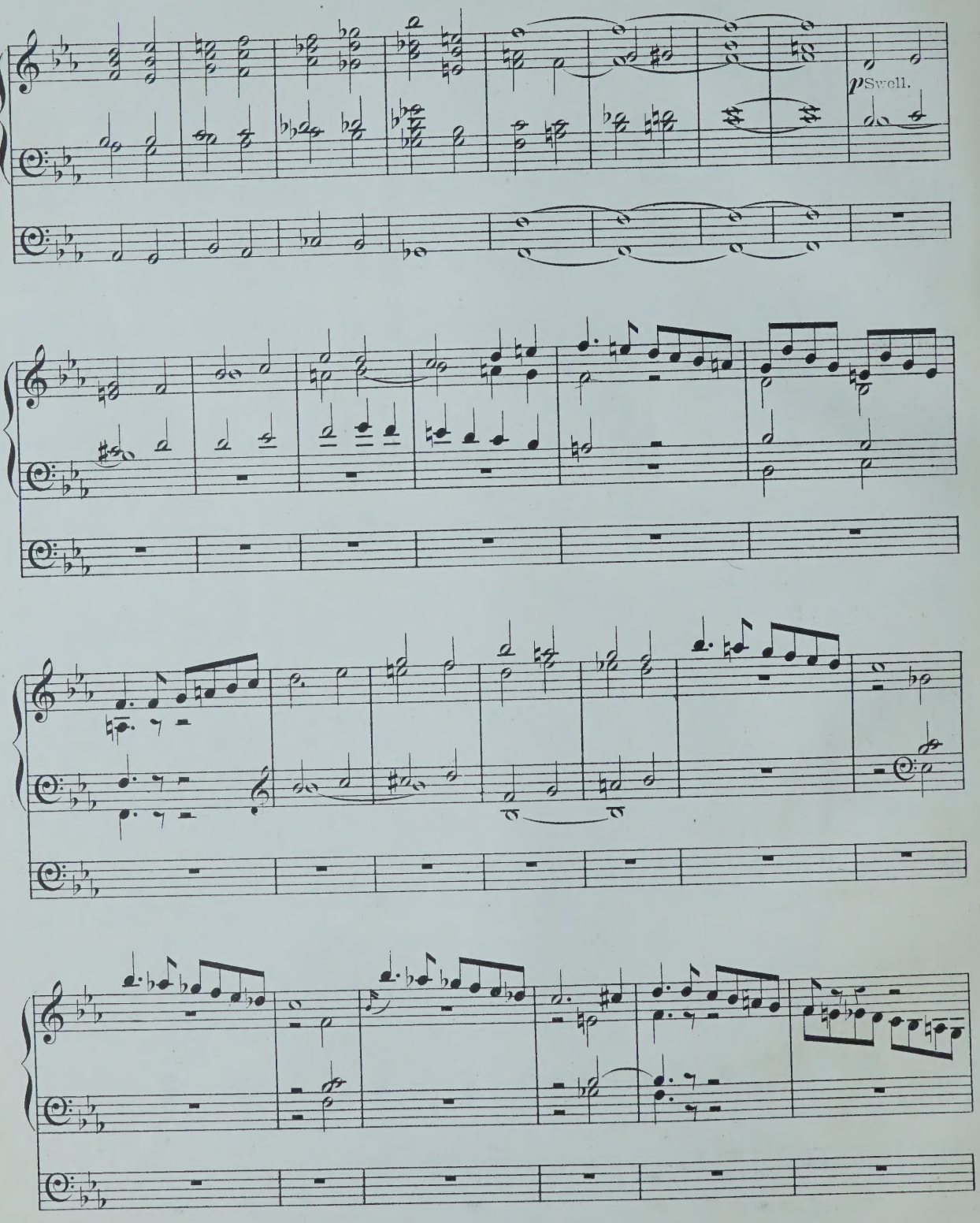

f Gt
ff Full Organ.
Andante.

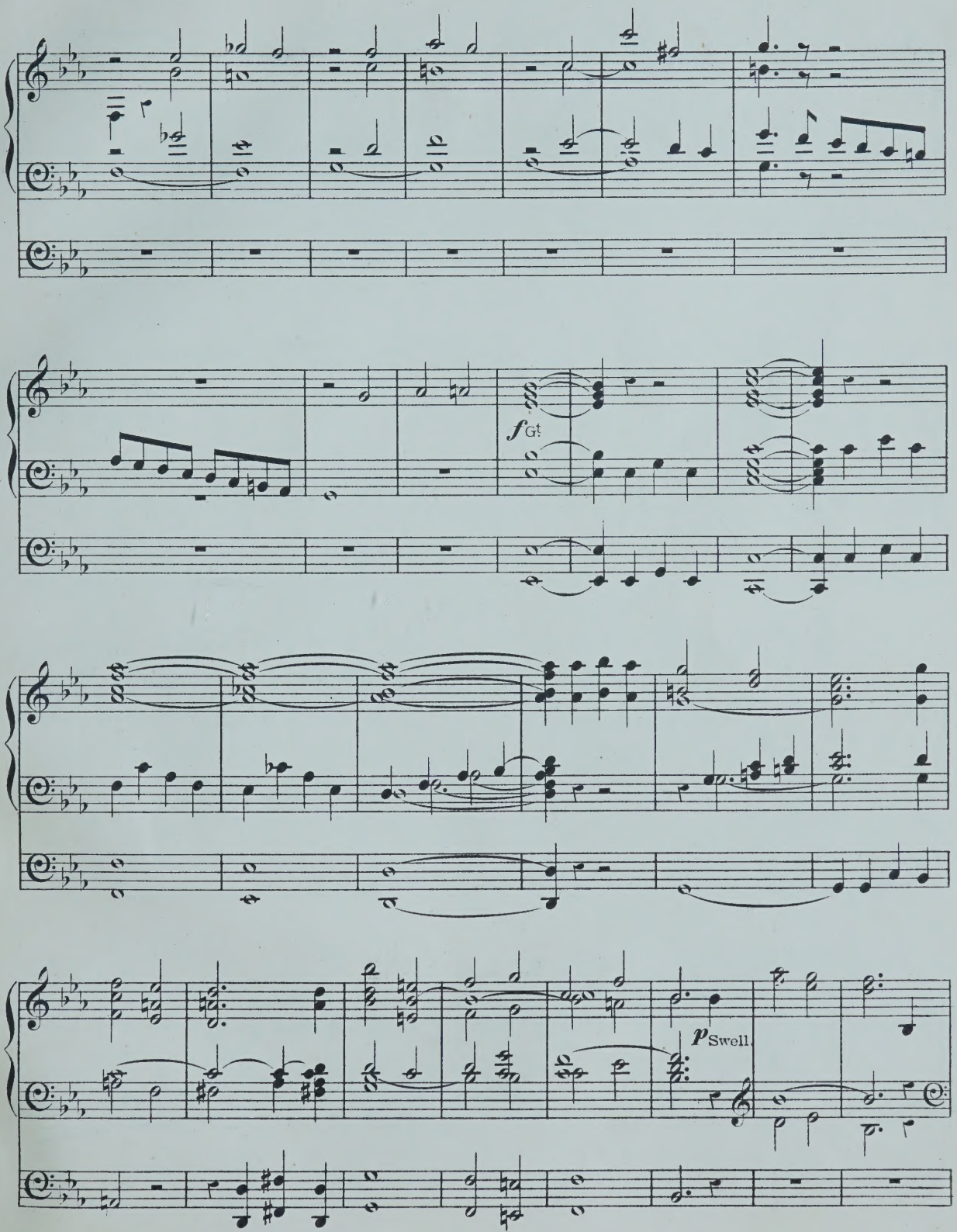
Festival Postlude.

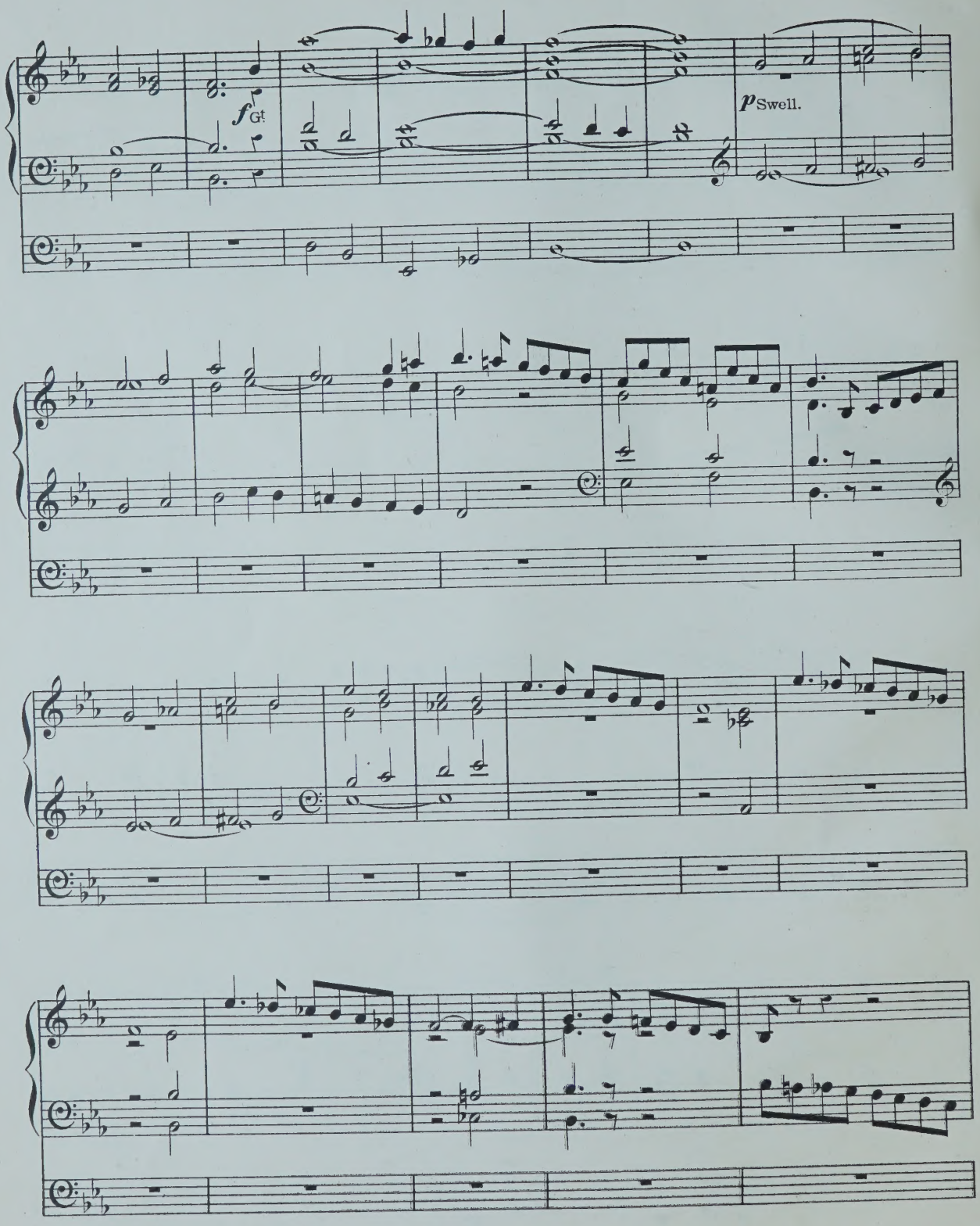
Great Organ, Full.
Swell Organ, 2 D. Principal and Oboe.
Pedal 16 and 8 feet coupled to Great.

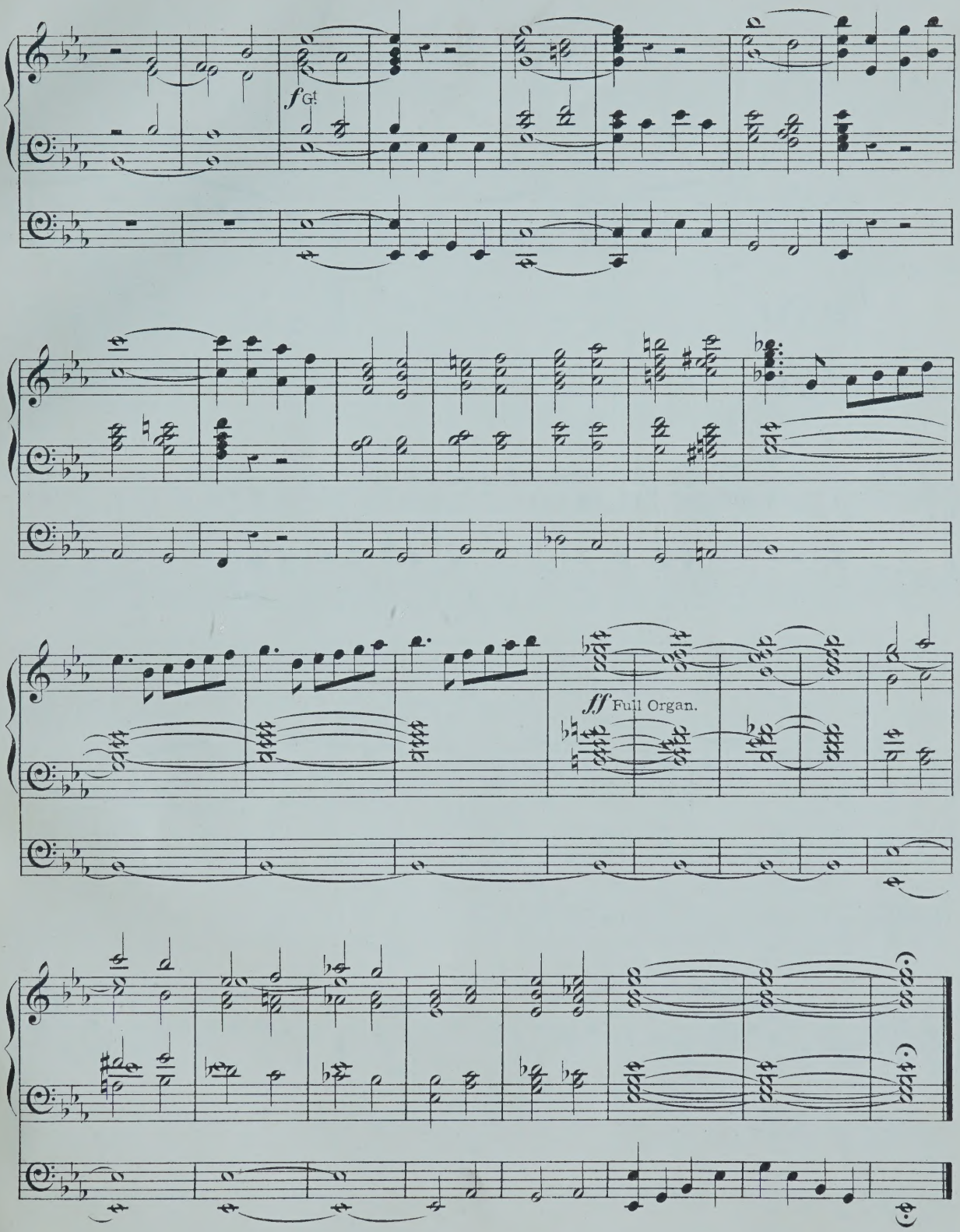
Dr W. Volckmar, Op. 84.




p Swell.

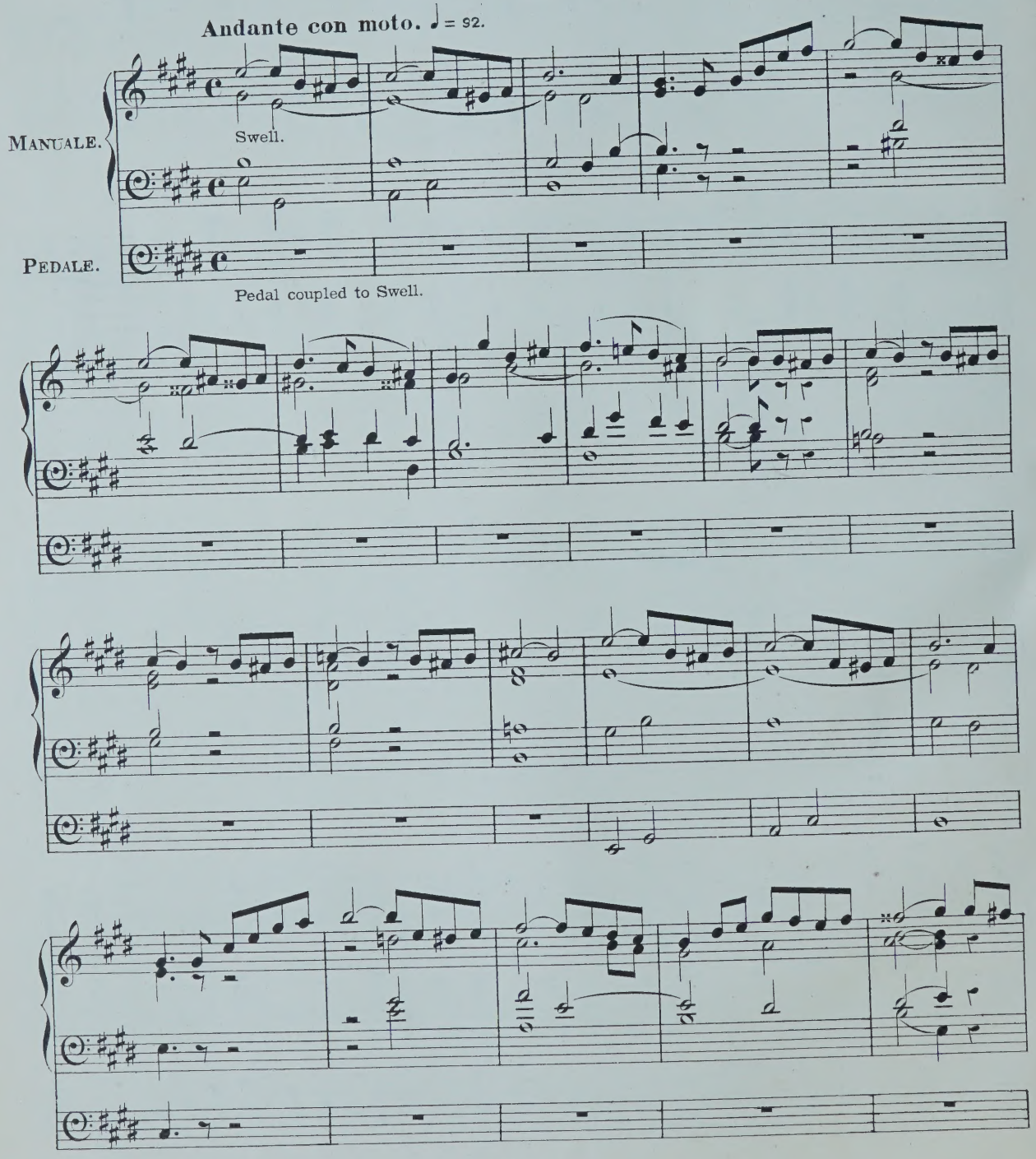

f Gt.
p Swell.

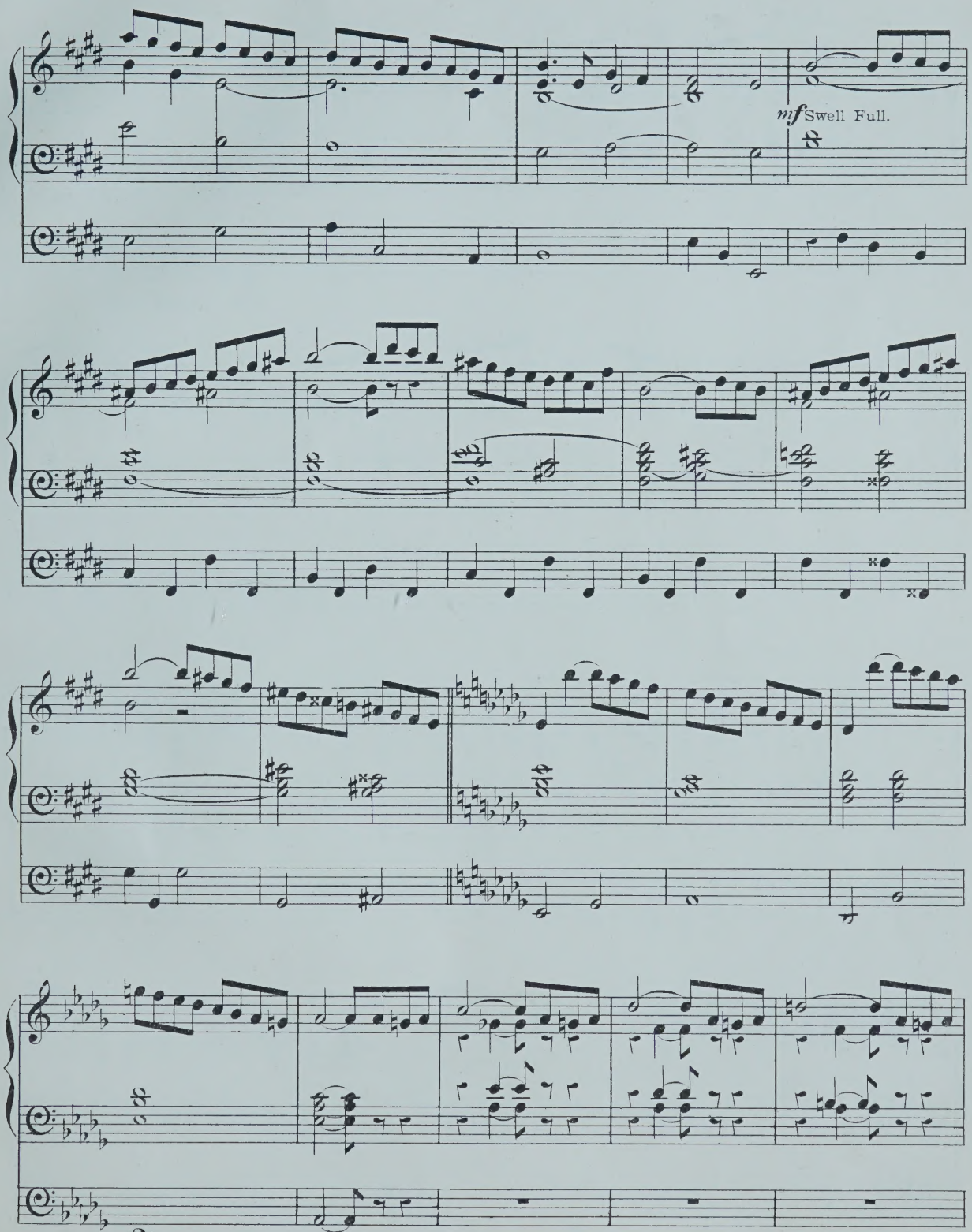

f Gt
p Swell.

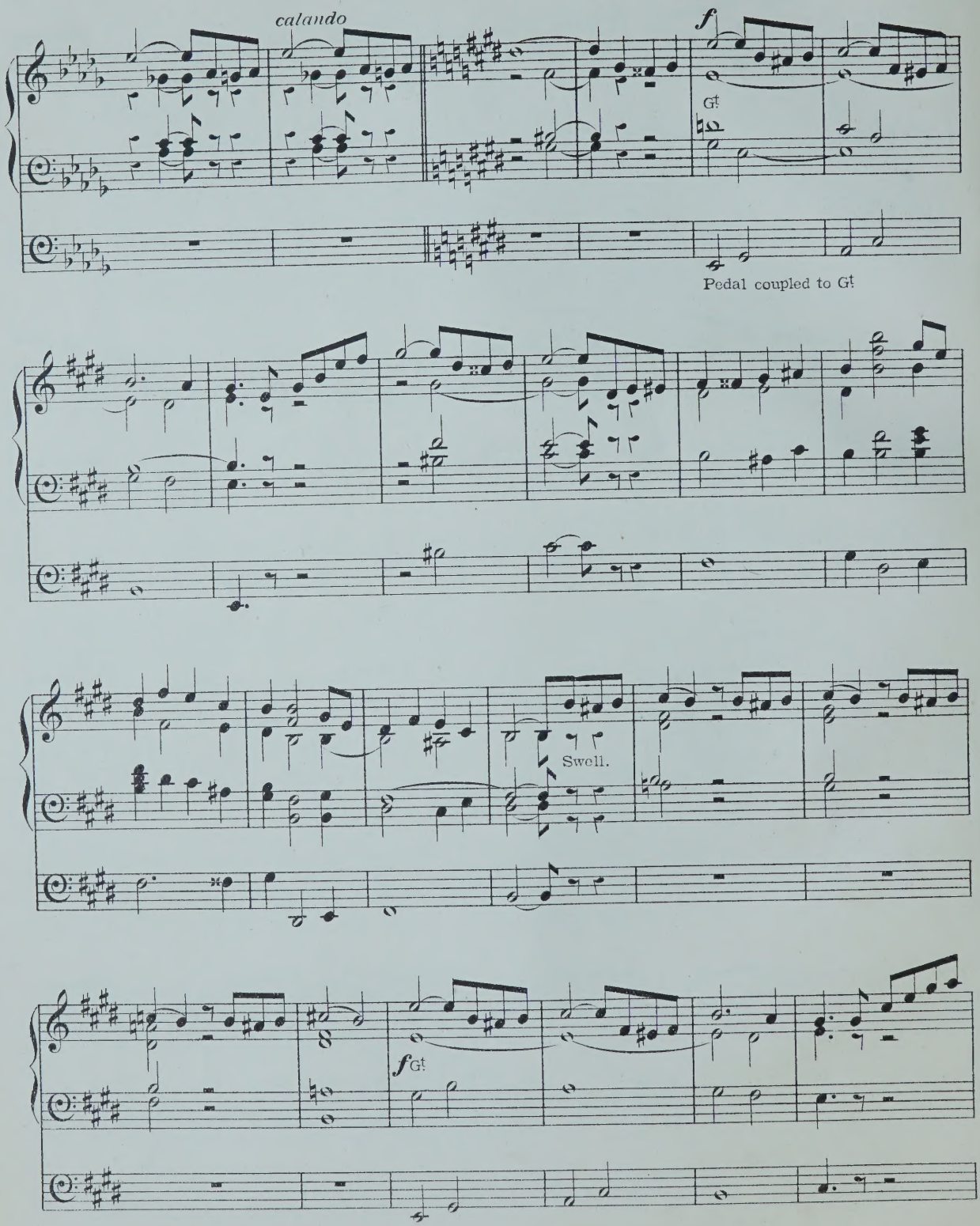

f Gt.
ff Full Organ.

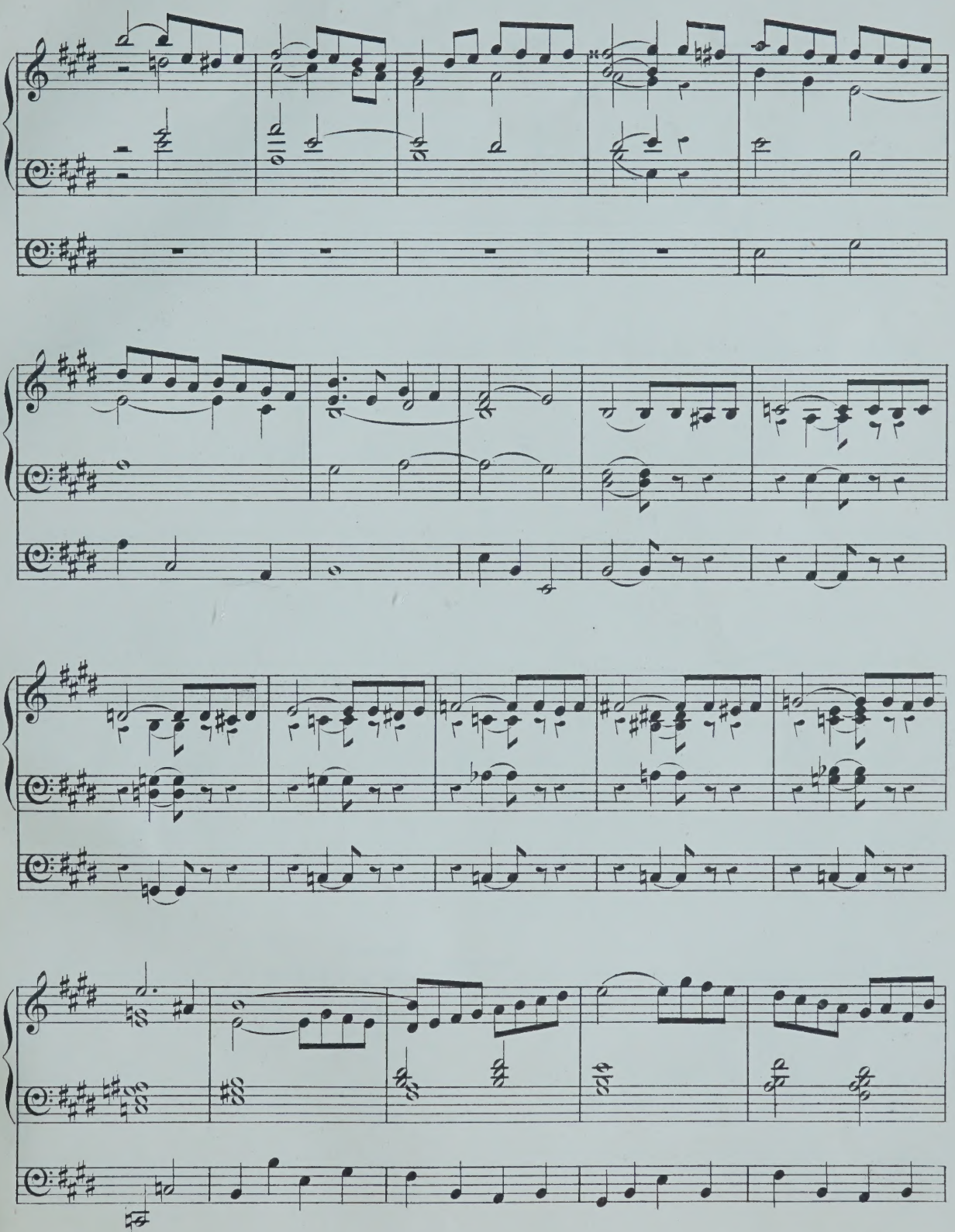
Festival Postlude.

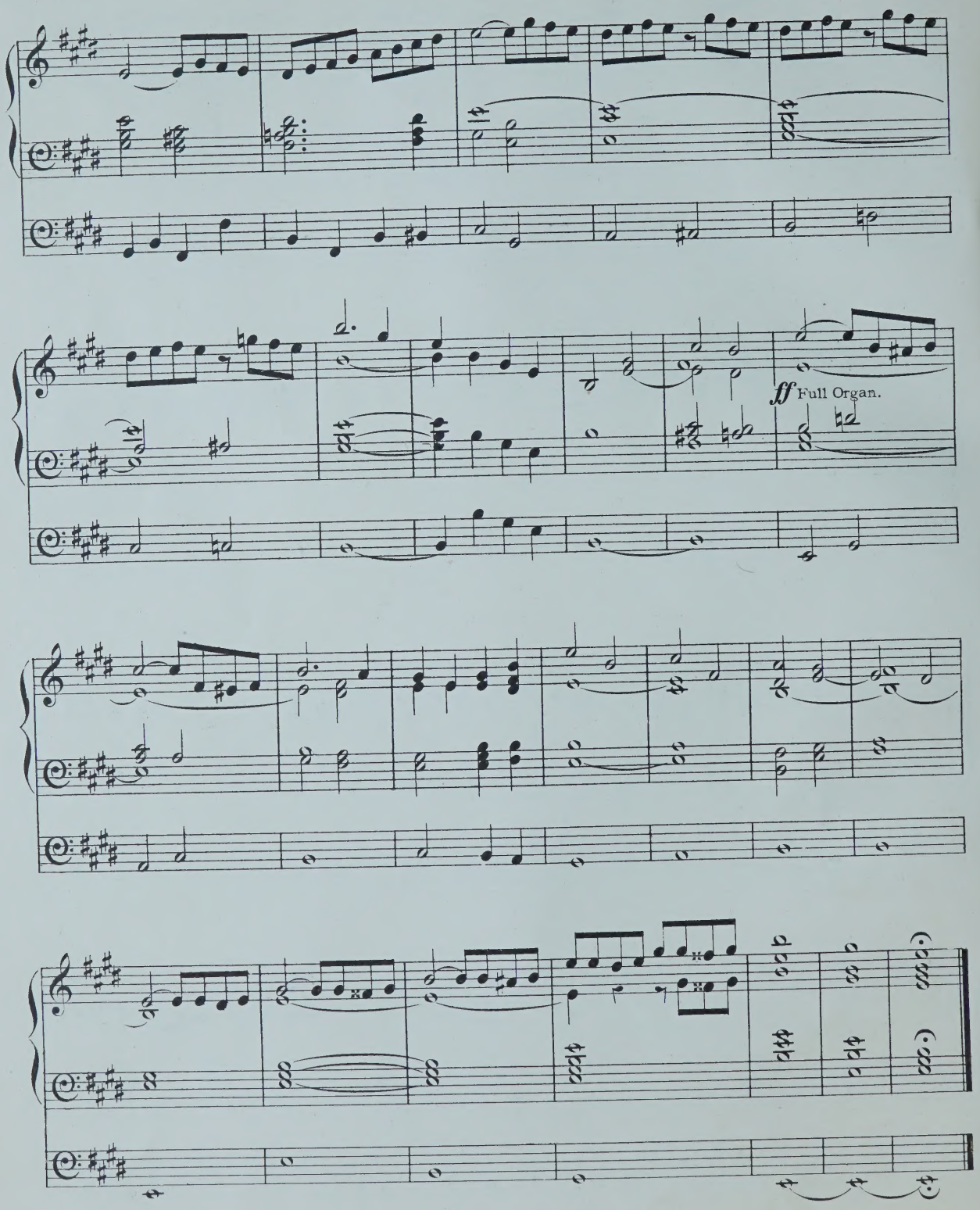
Dr W. Volckmar, Op. 85.




mf Swell Full.


calando
f
G!
Pedal coupled to G!
Swell.
fG!

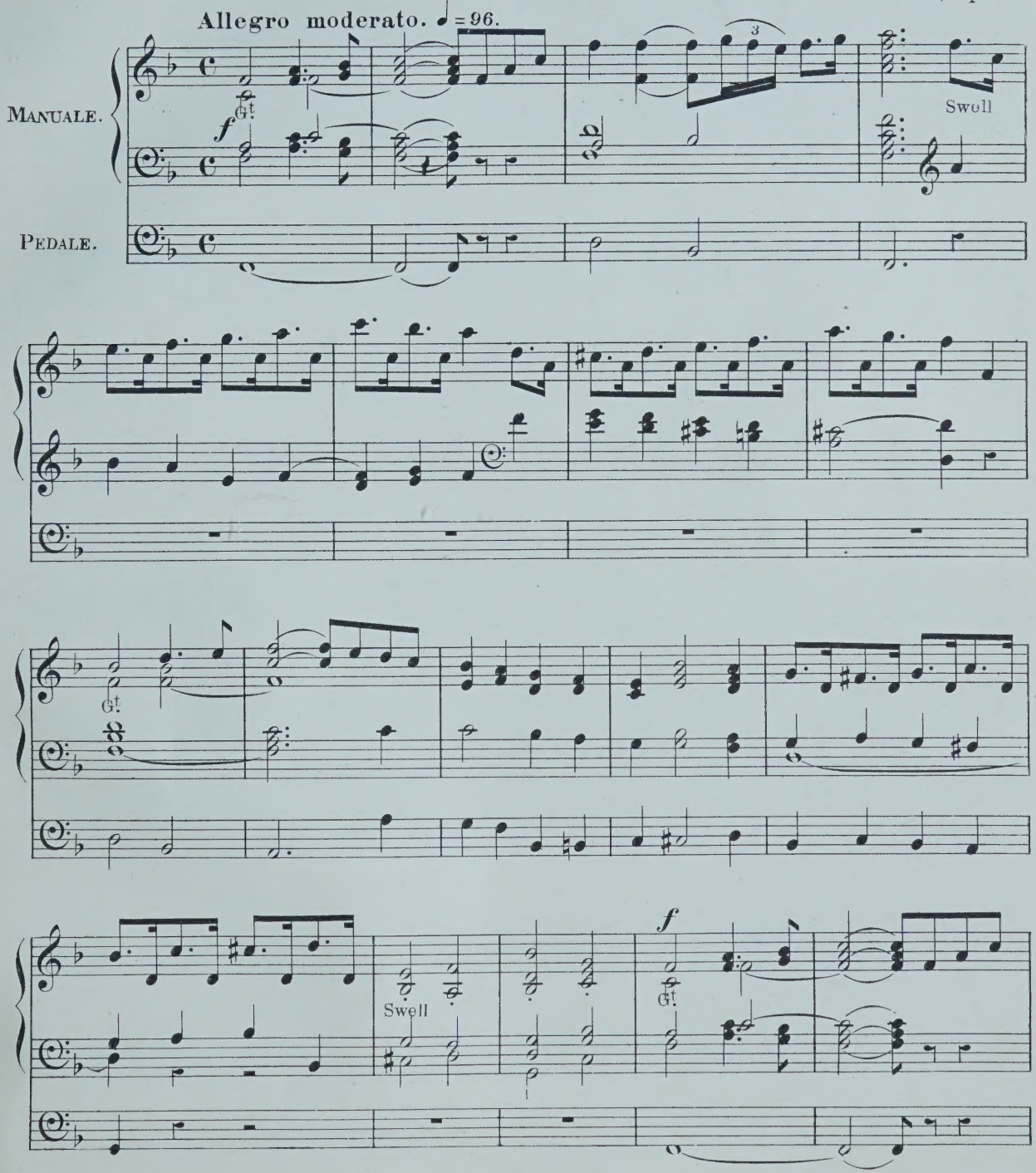


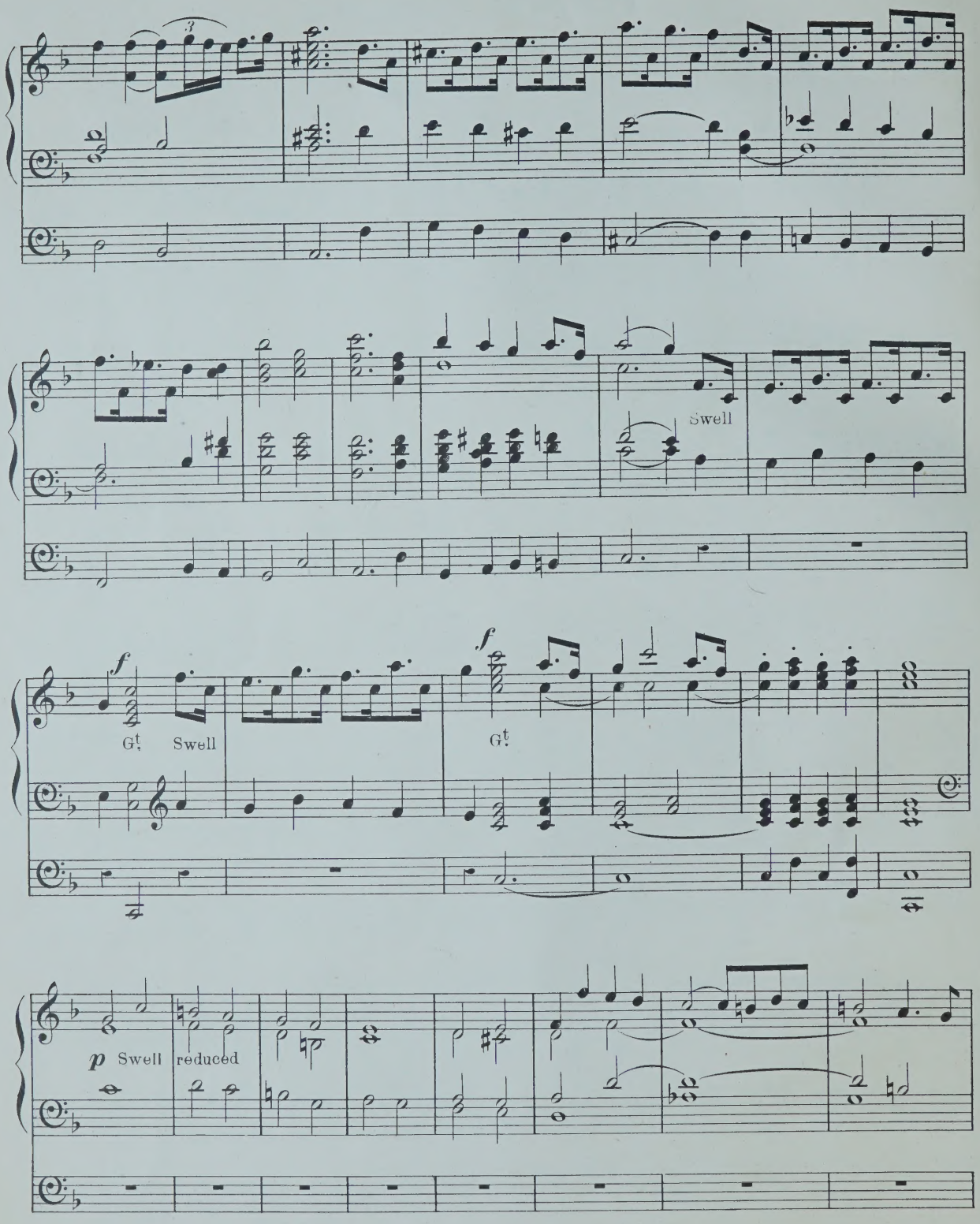

ff Full Organ.

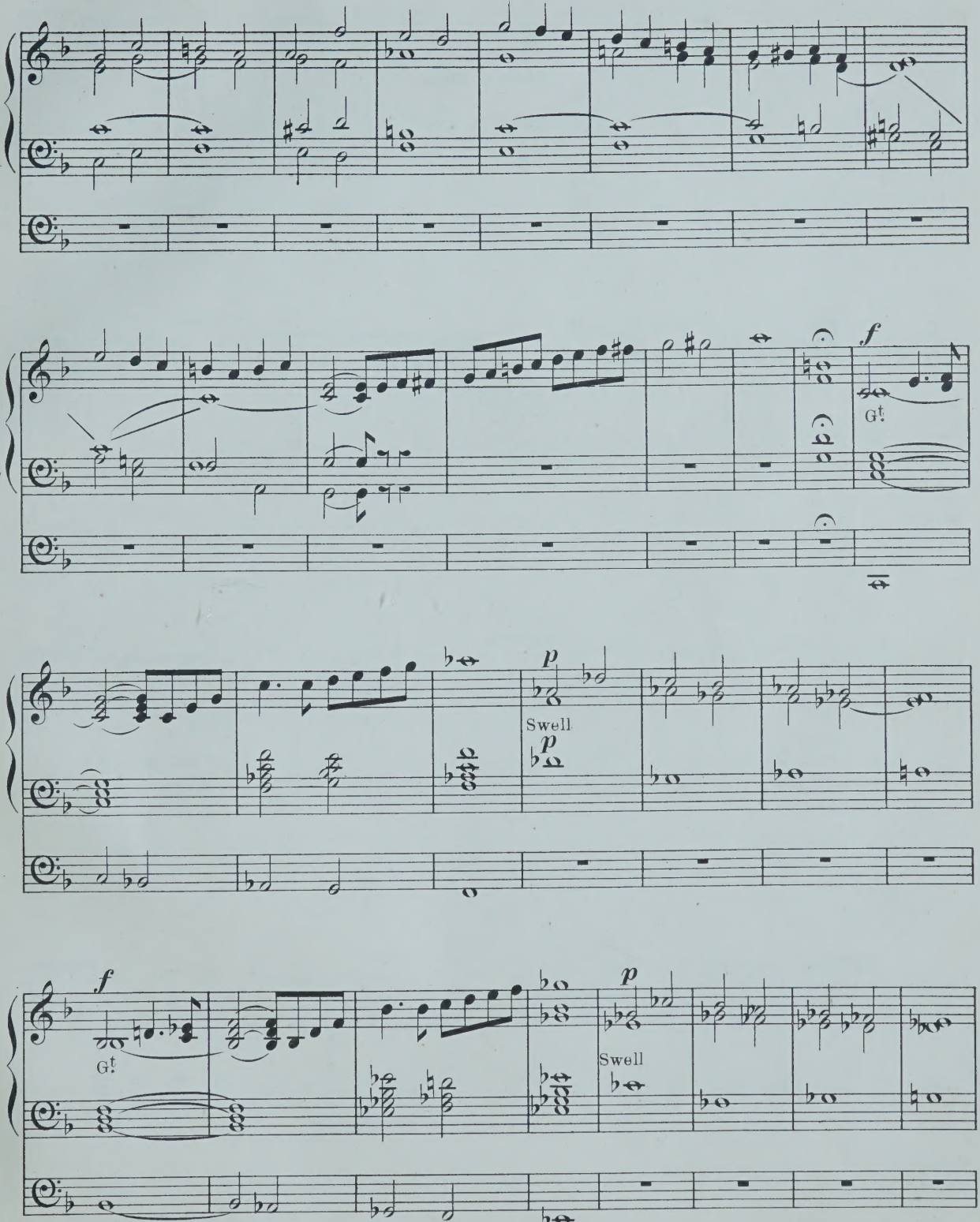
FESTIVAL POSTLUDE.

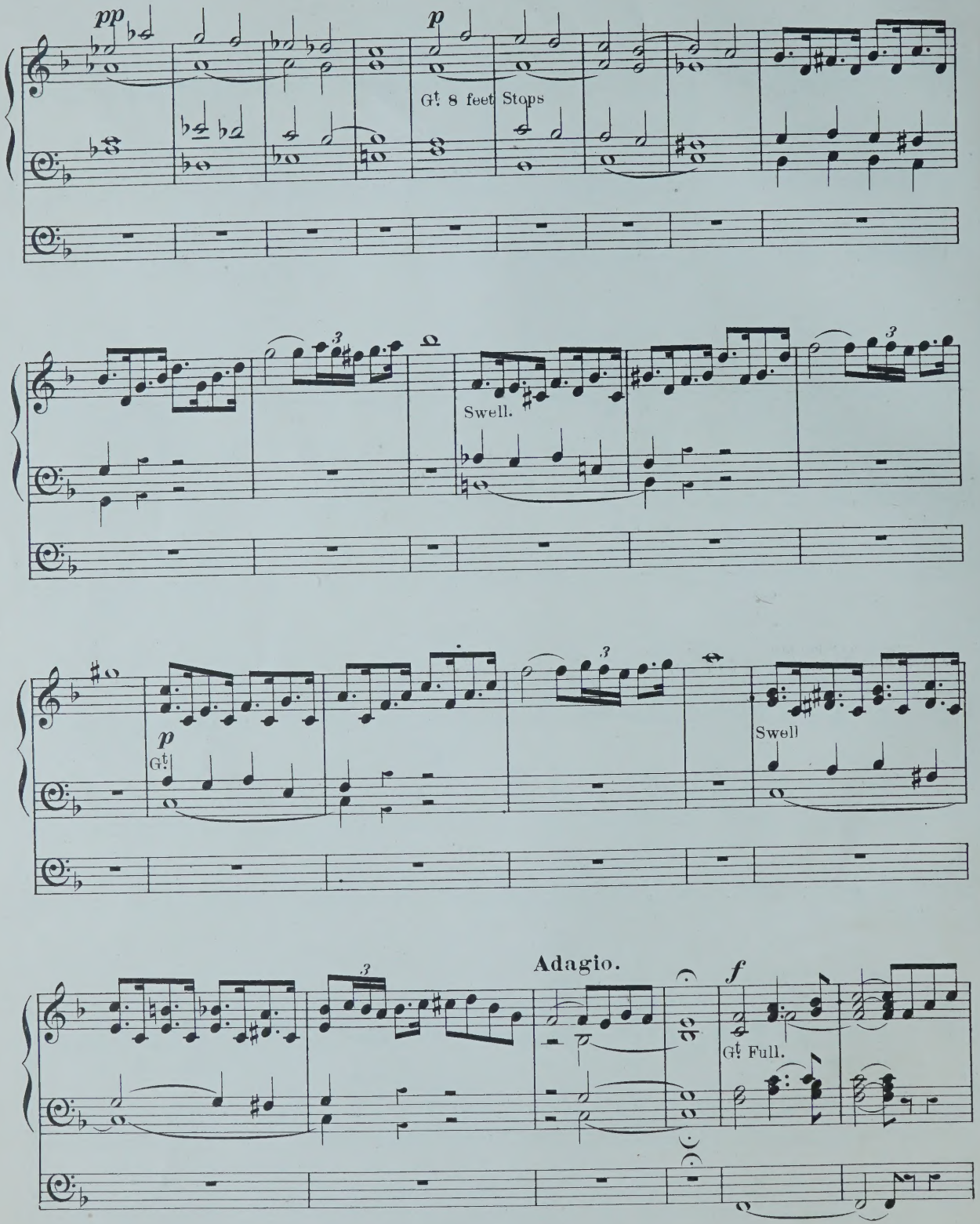
Great Organ, Full.
Swell Organ, Full.
Pedal 16 and 8 feet coupled to Gt.

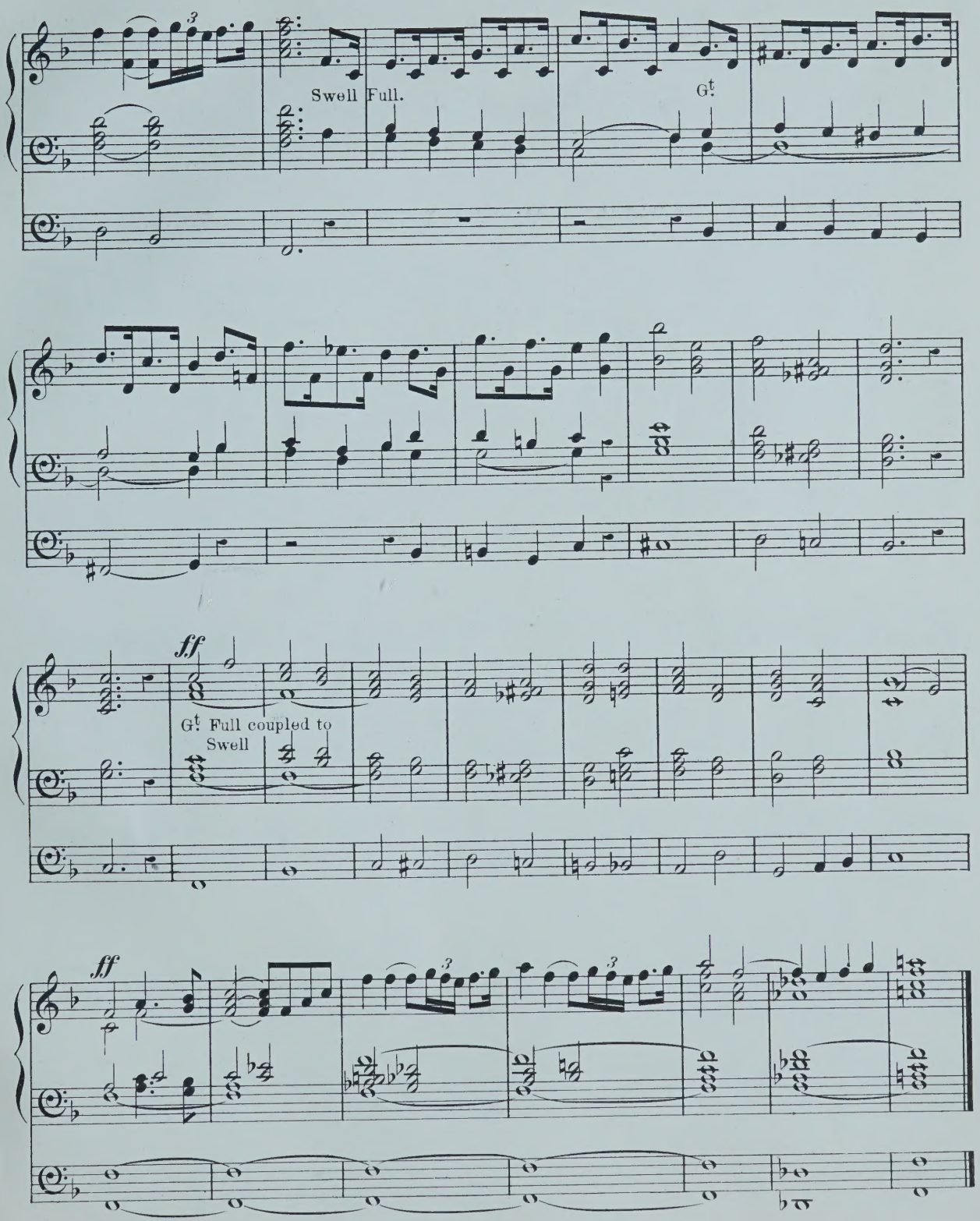
Dr. W. Volkmar, Op. 86.




3
Swell
f
G.t.
Swell
f
G.t.
p
Swell
reduced


f
G!
p
Swell
p
f
G!
p
Swell

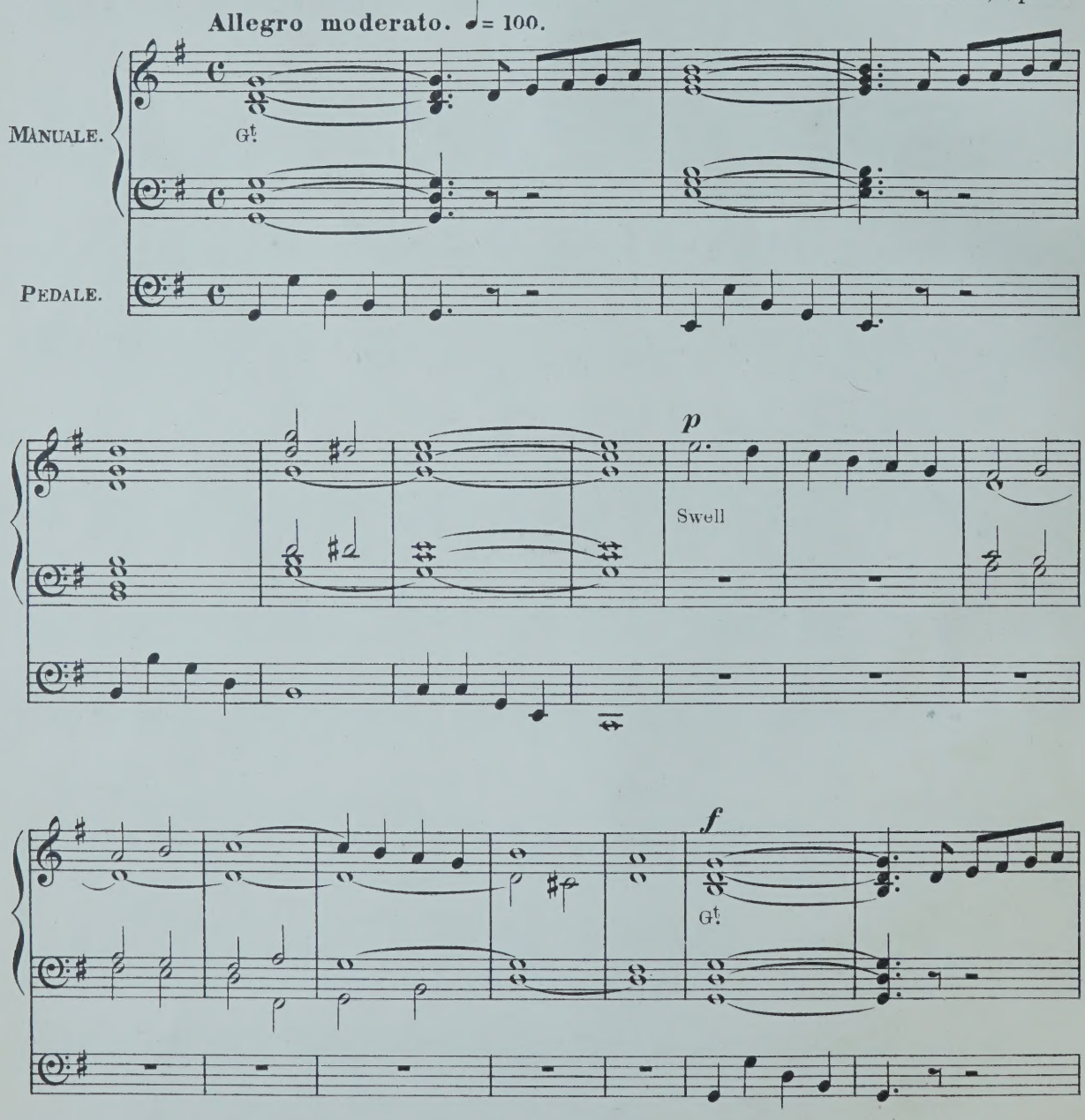

pp
p
Gt. 8 feet Stops
Swell.
p
Gt.
Swell
Adagio.
f
Gt. Full.

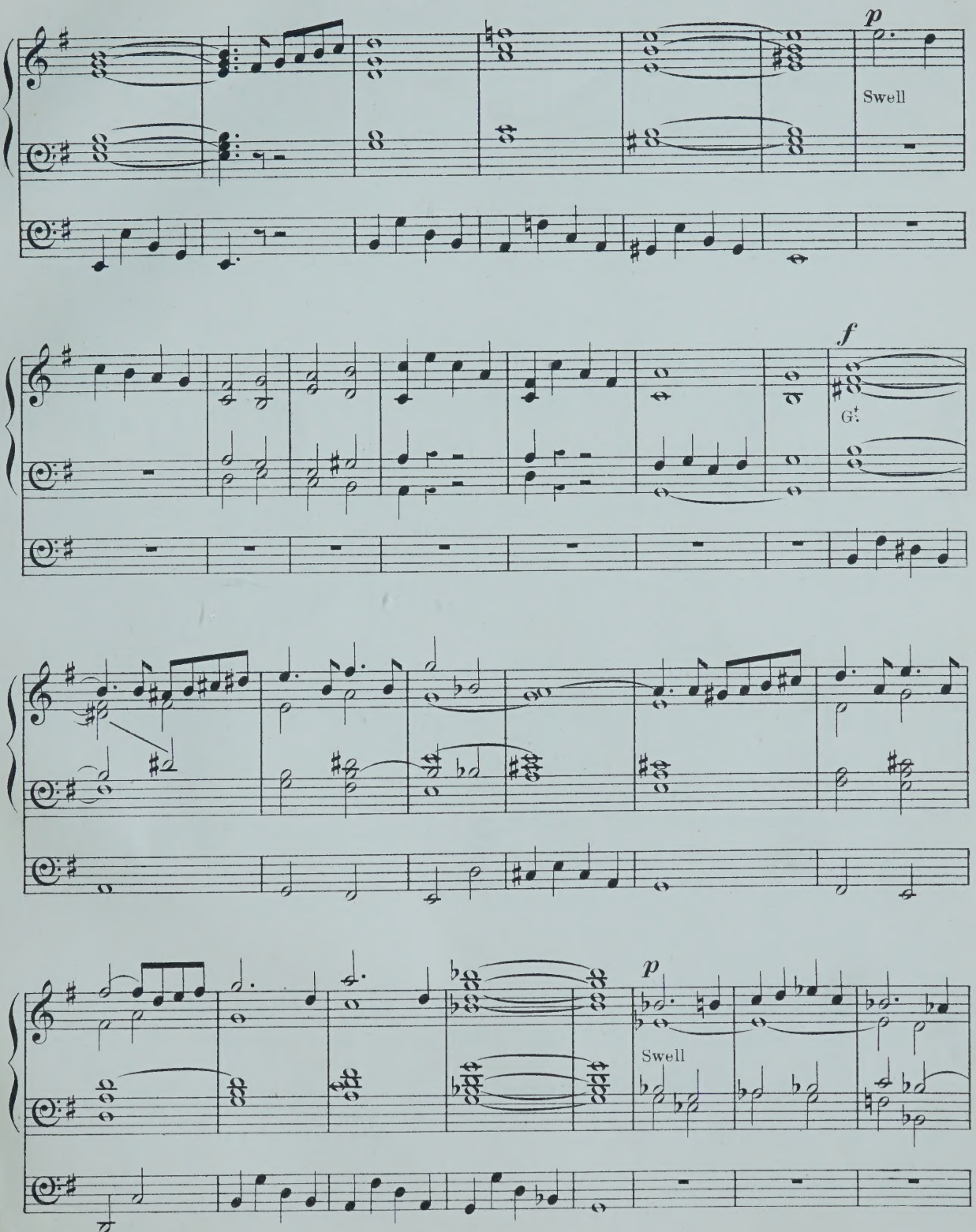

Swell Full.
Gt.
ff
Gt. Full coupled to Swell
ff

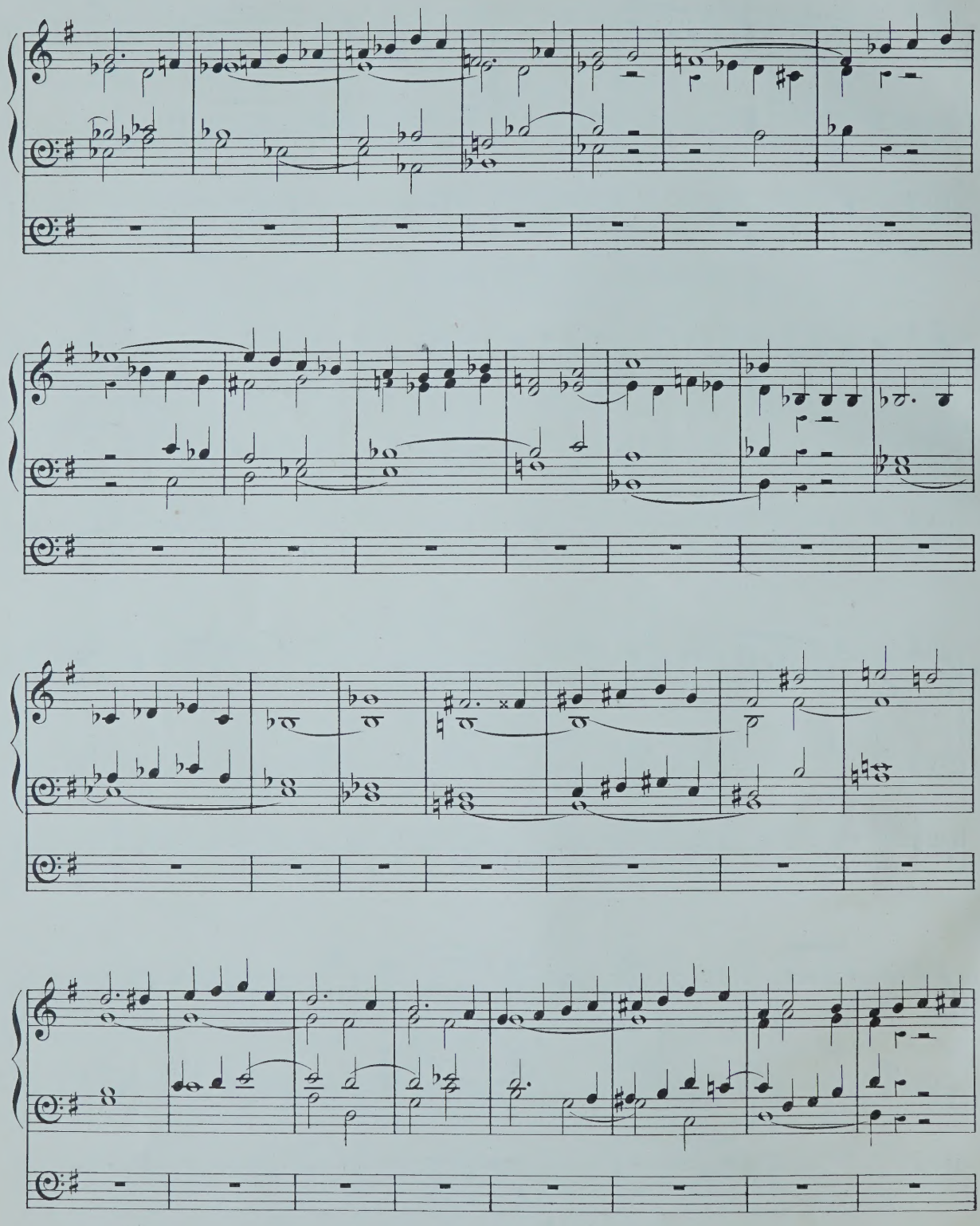
Festival Postlude.

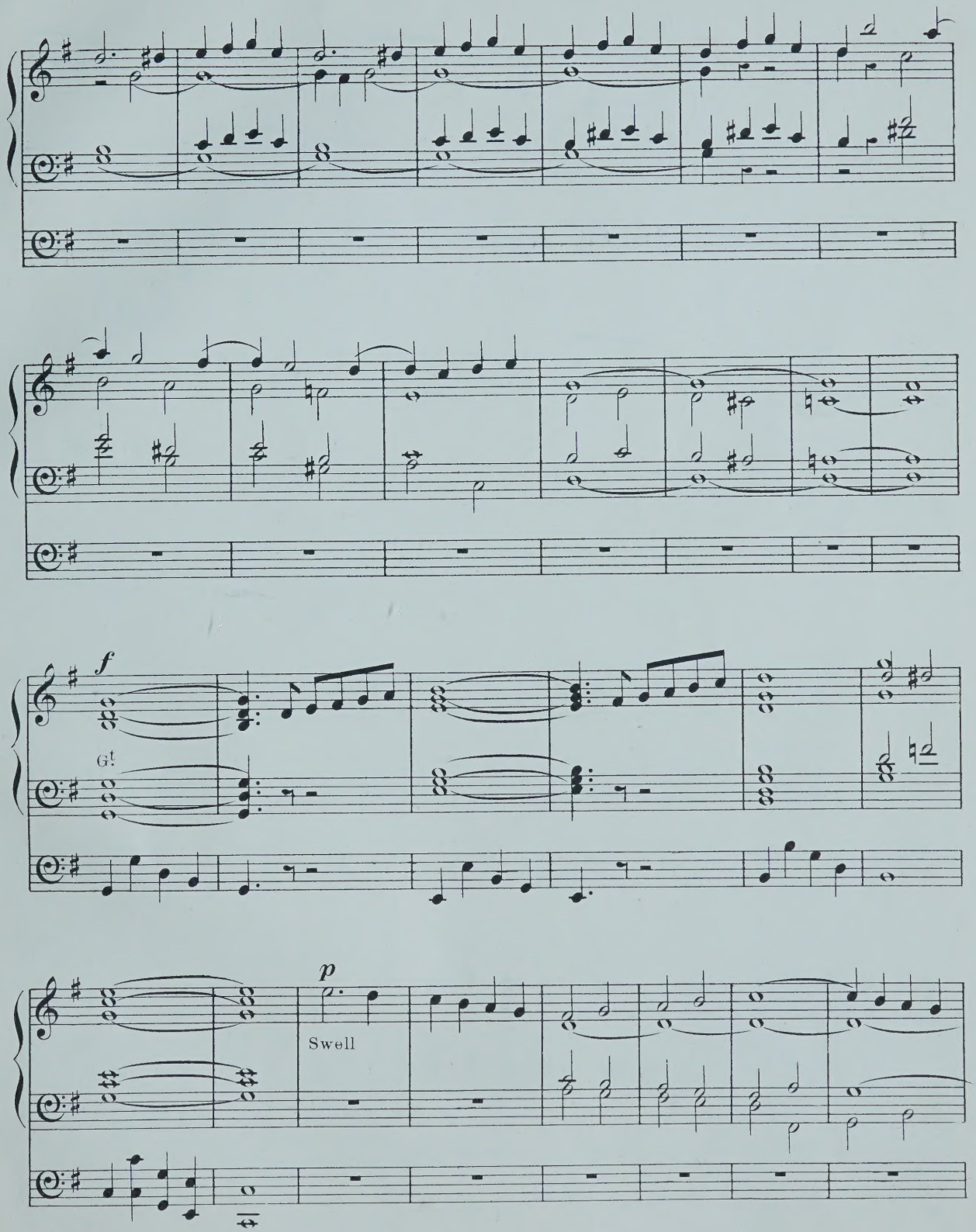
Great Organ Full.
Swell to Fifteenth with Oboe.
Pedal 16 and 8 feet coupled to G^{t}

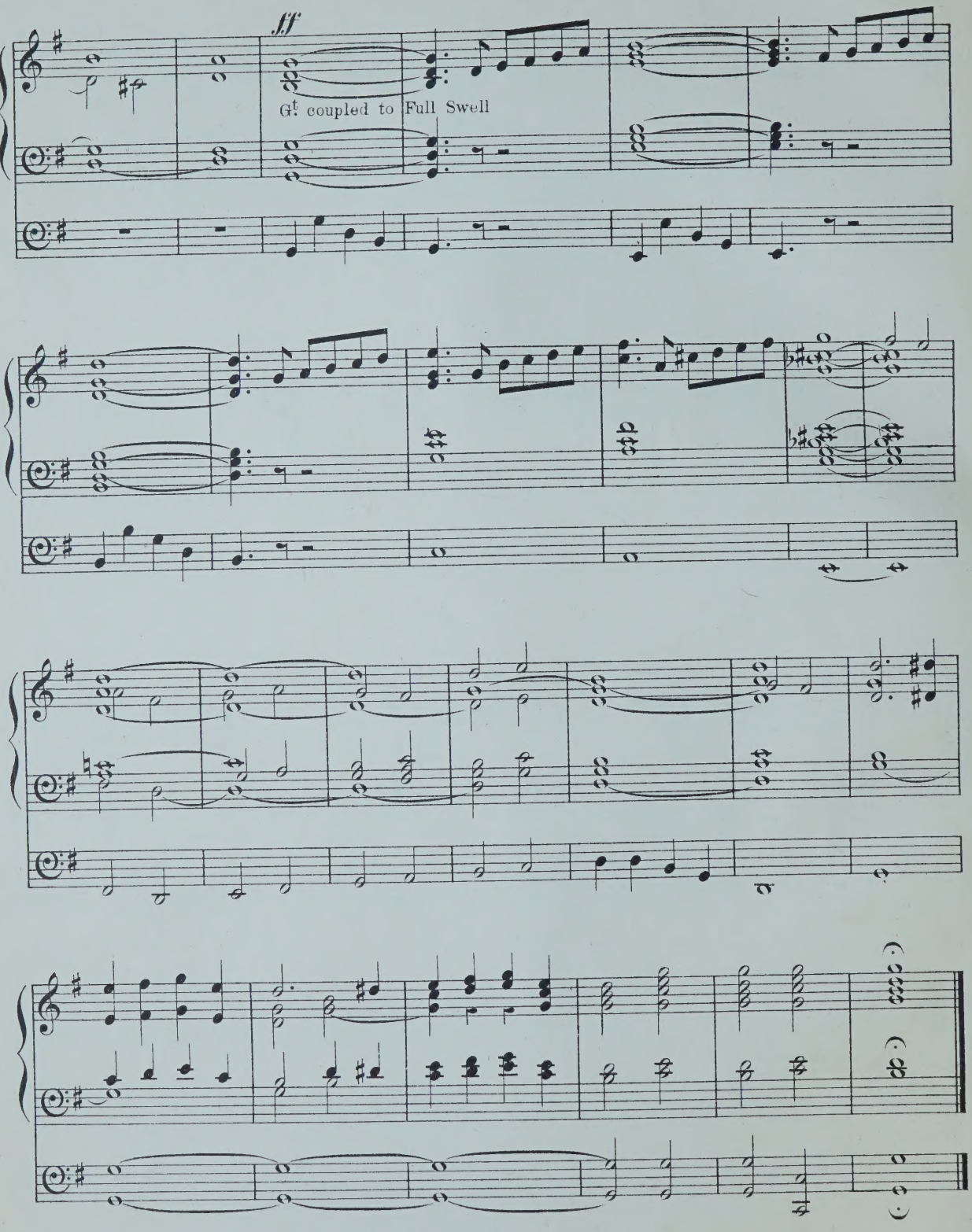
Dr. W. Volkmar, Op. 87.




p
Swell
f
G.
p
Swell



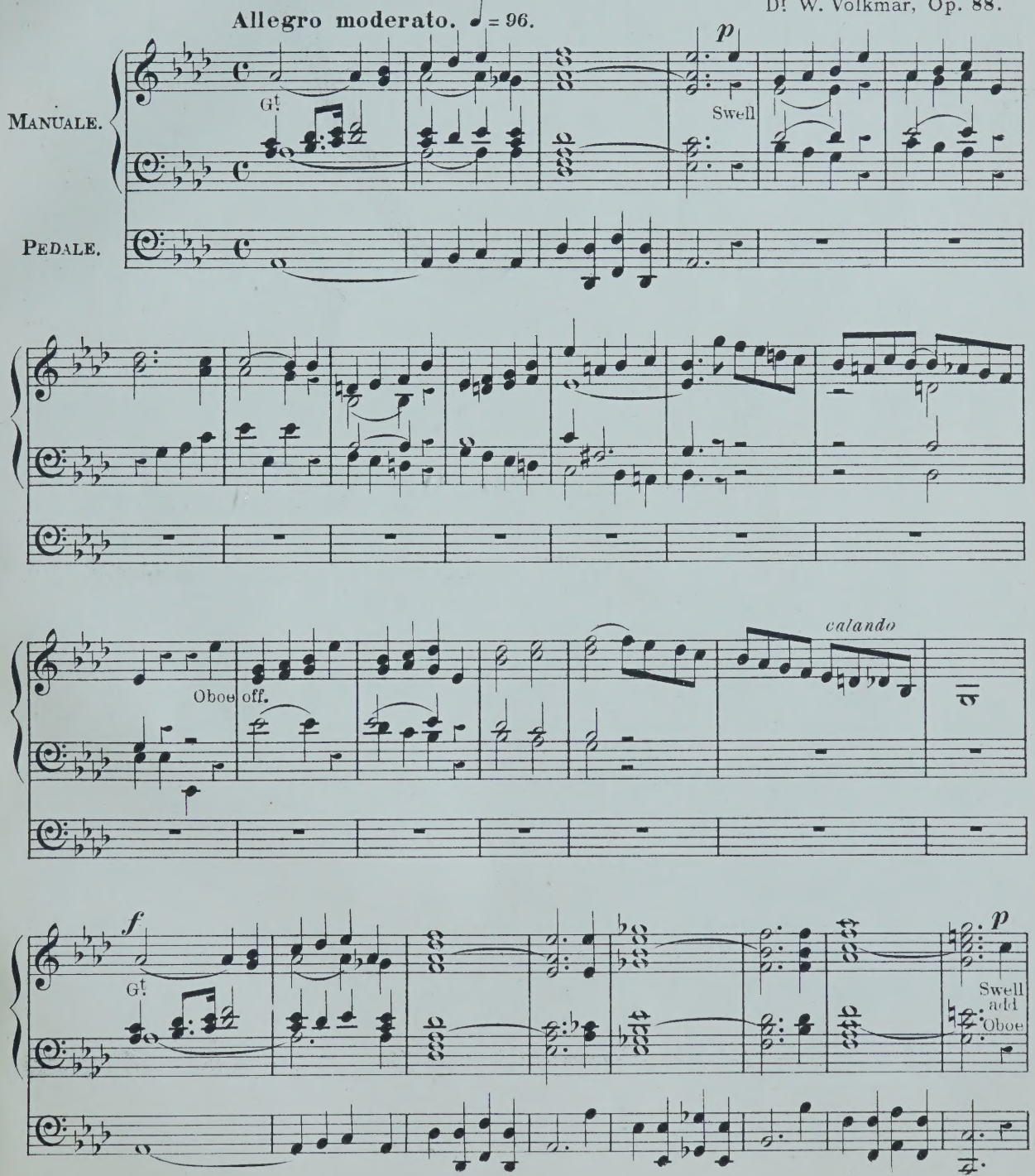

f
G!
p
Swell

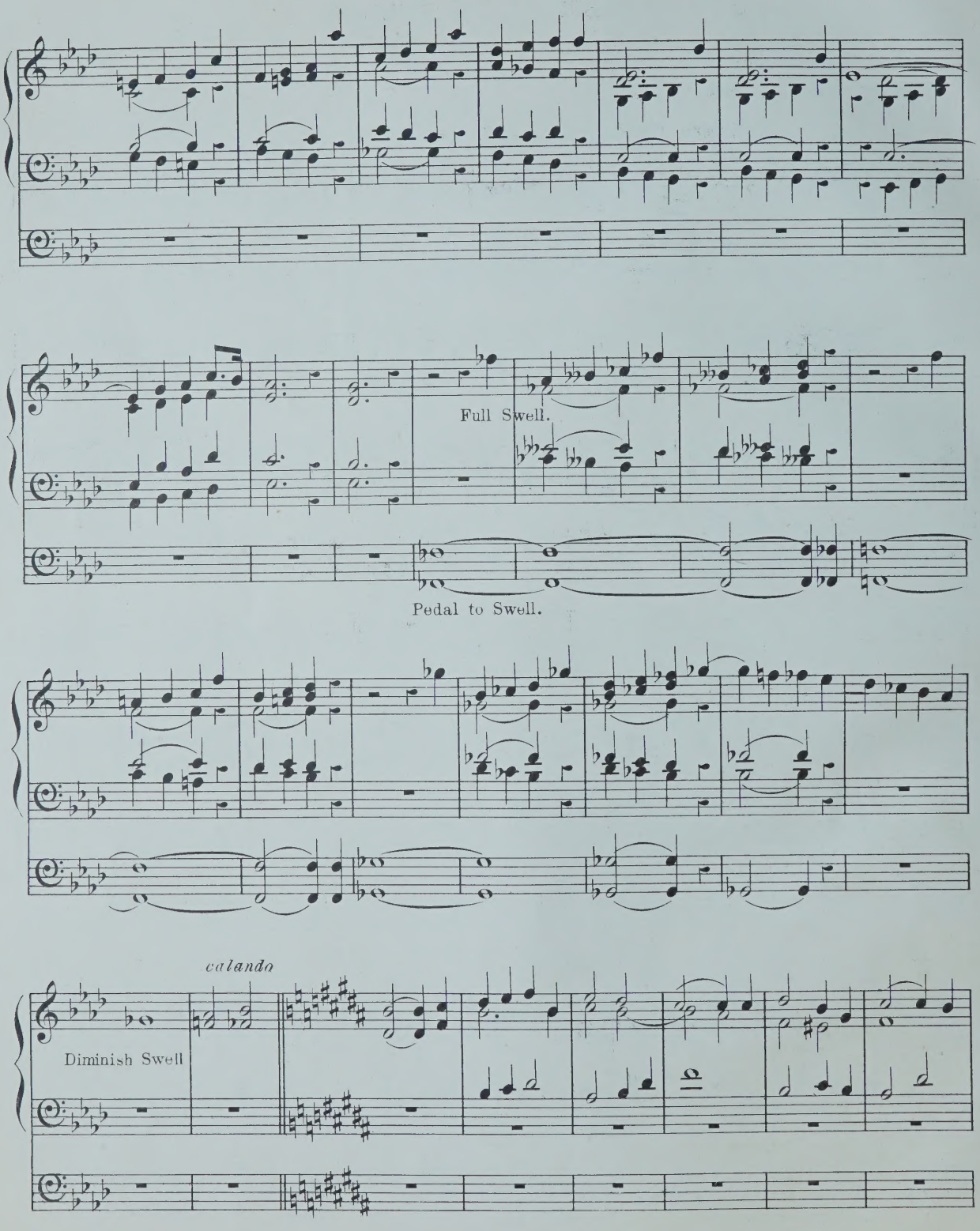

ff
Gt. coupled to Full Swell

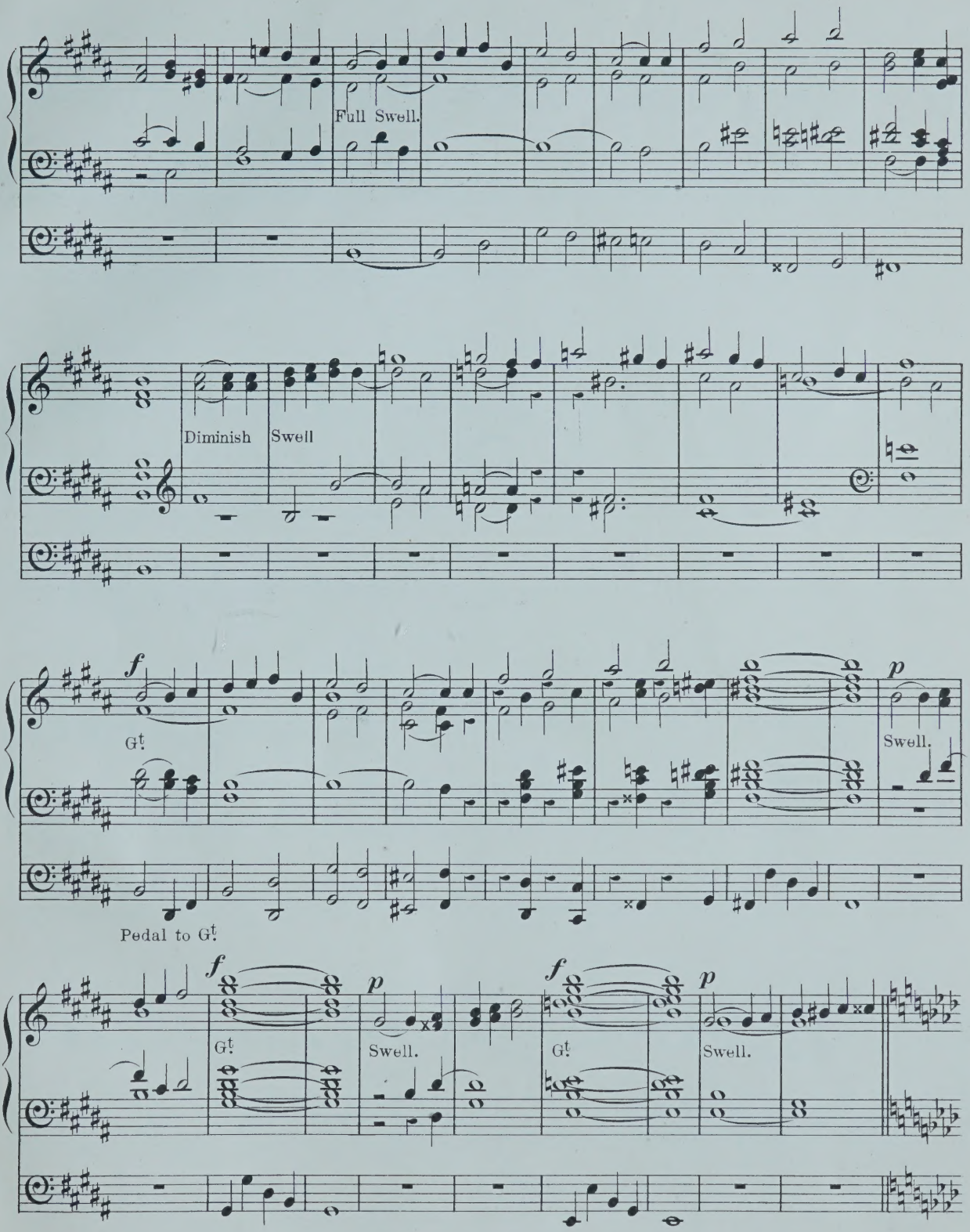
Festival Postlude.

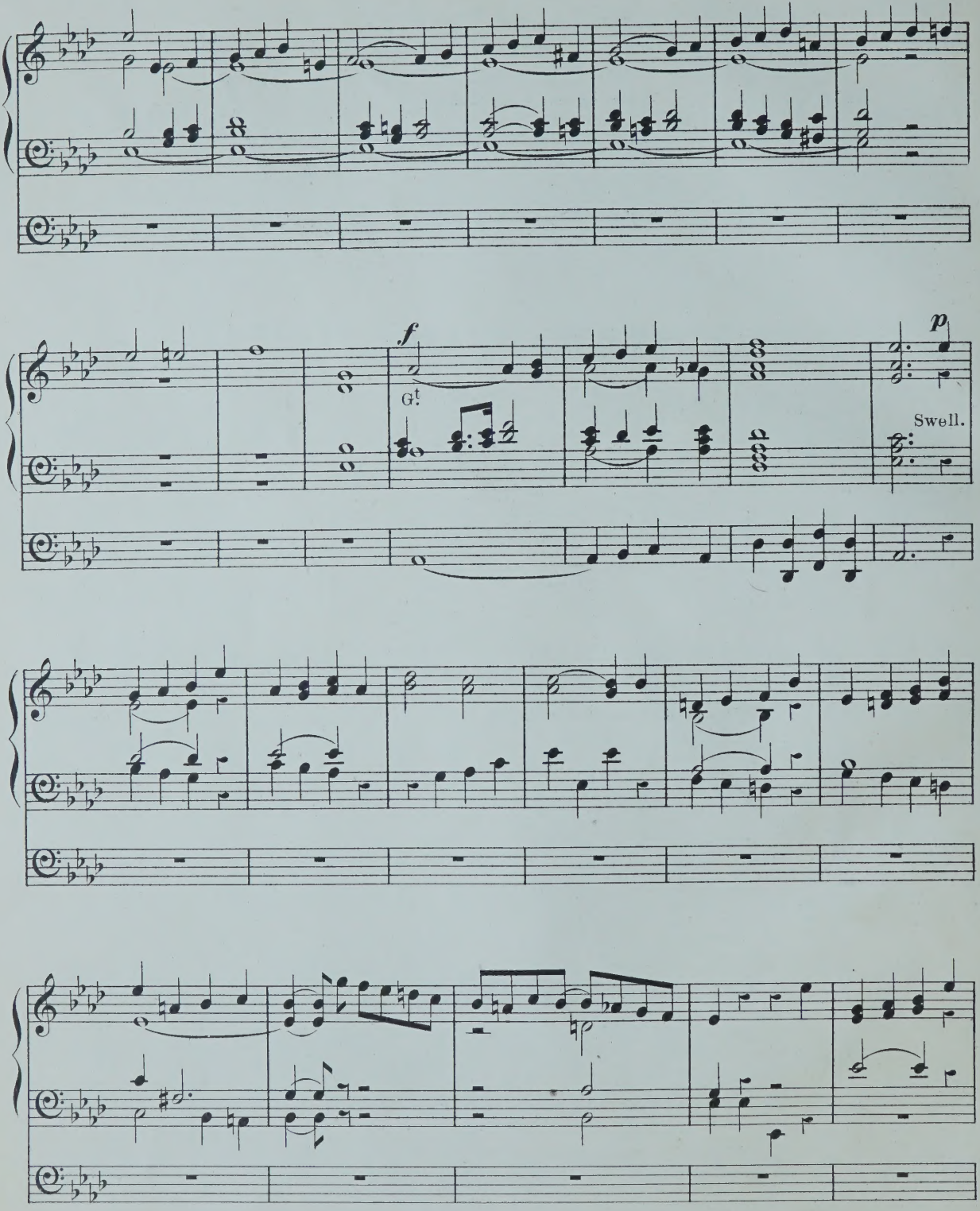
Great Organ, Full.
Swell to Principal with Oboe.
Pedal 16 and 8 feet coupled to G^{t}

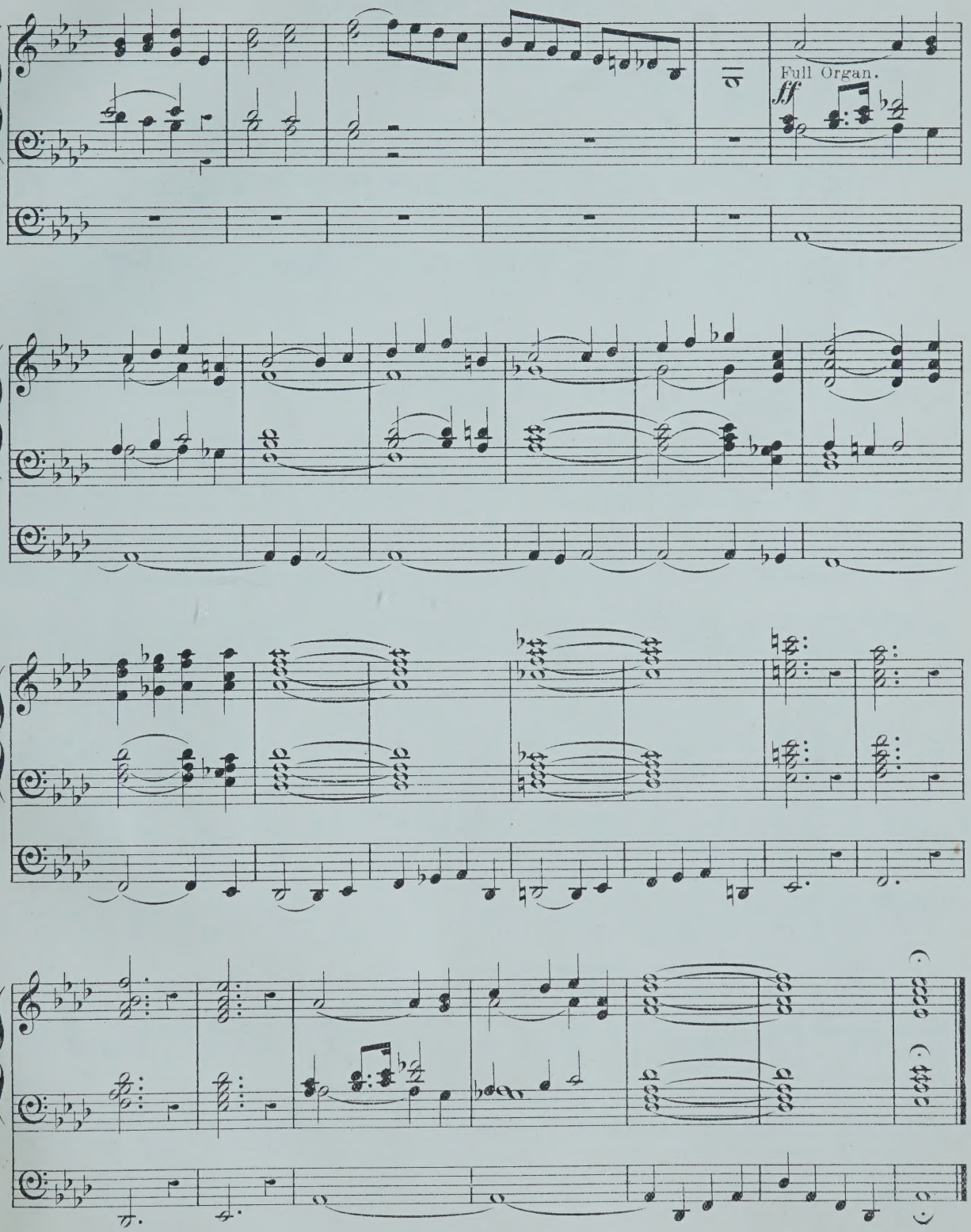
Dr W. Volkmar, Op. 88.




Full Swell.
Pedal to Swell.
calando
Diminish Swell


Full Swell.
Diminish
Swell
f
Gt.
Pedal to Gt.
p
Swell.
f
Gt.
p
Swell.
f
Gt.
p
Swell.

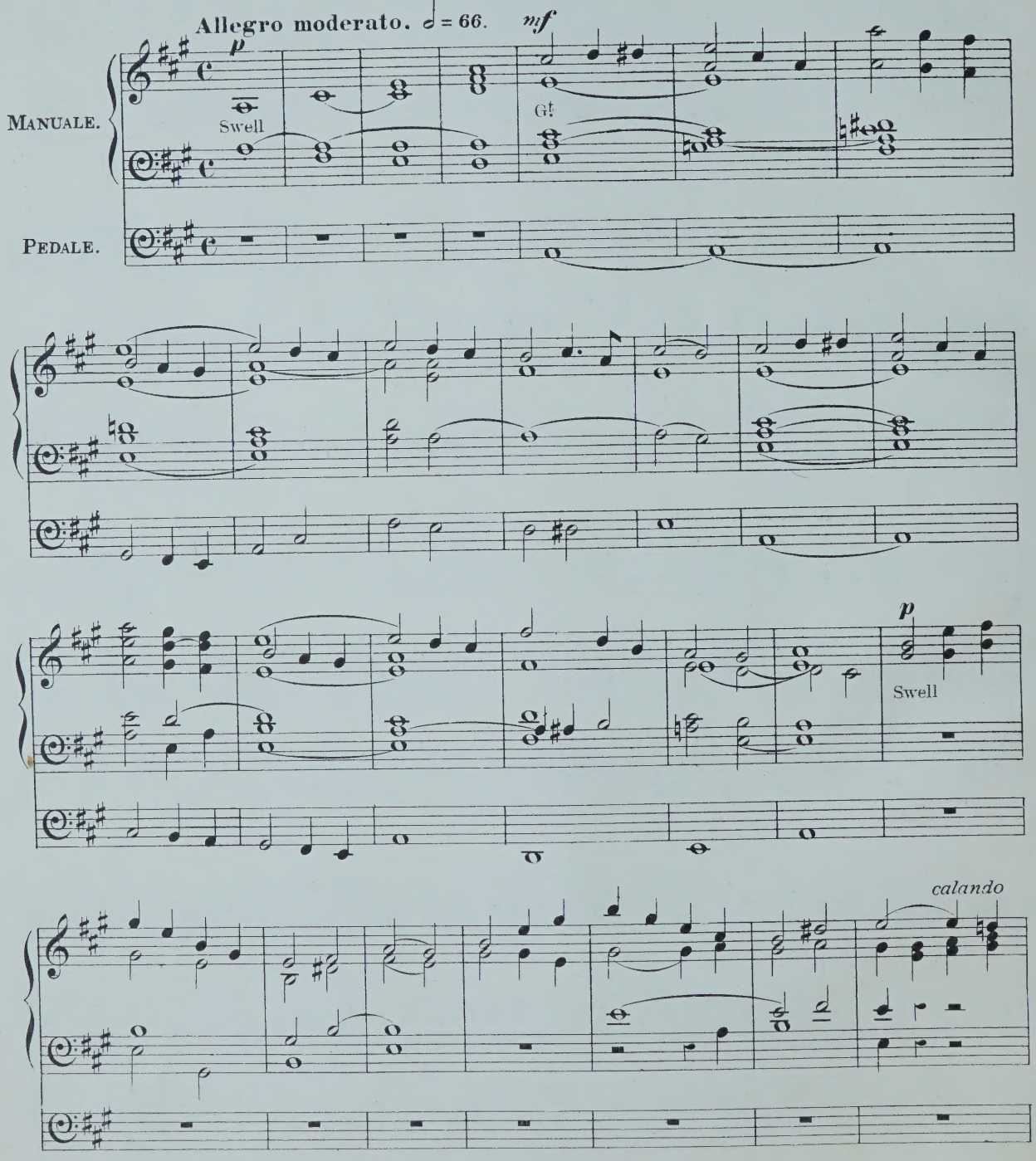

f
G.t
p
Swell.

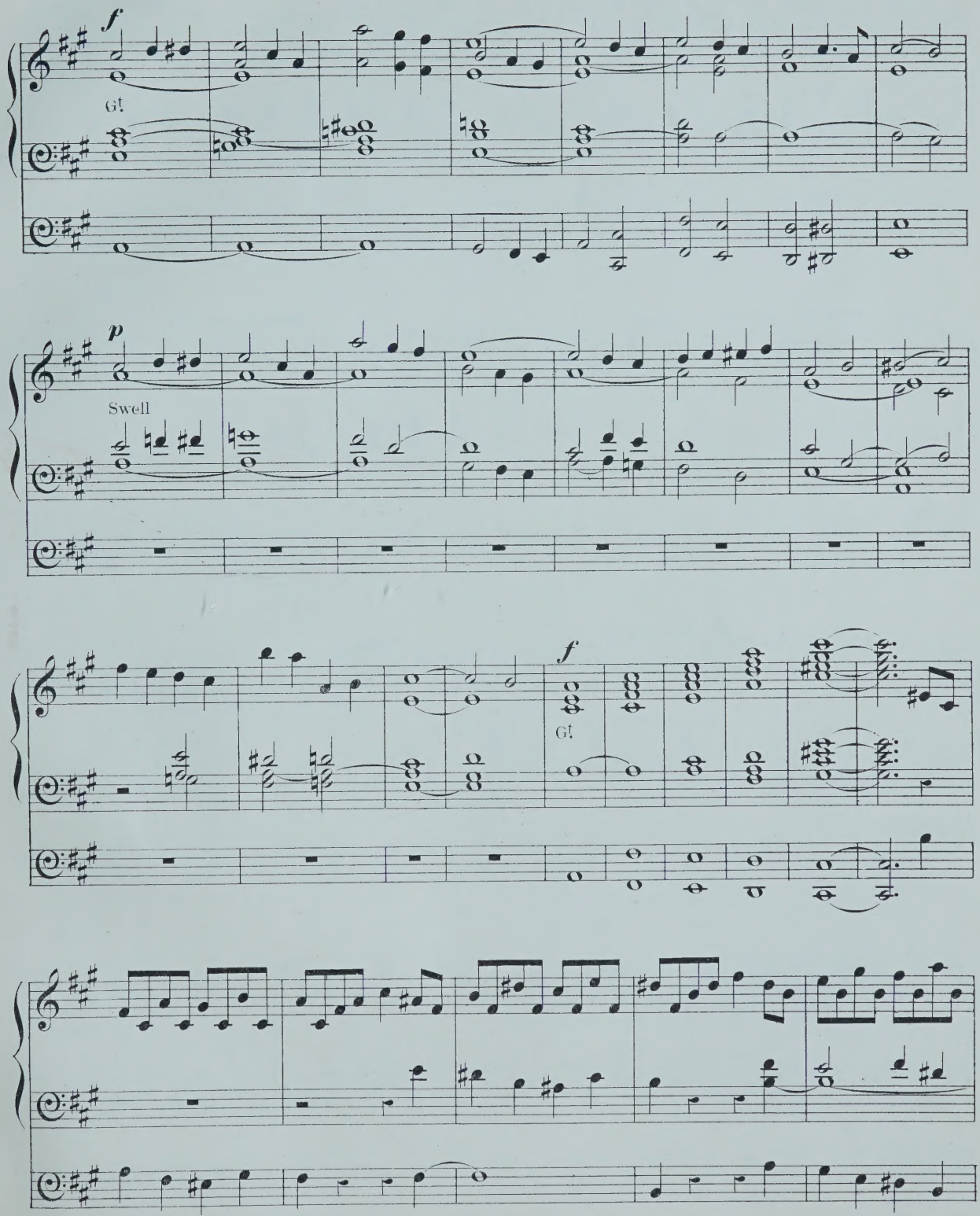

Full Organ.
ff

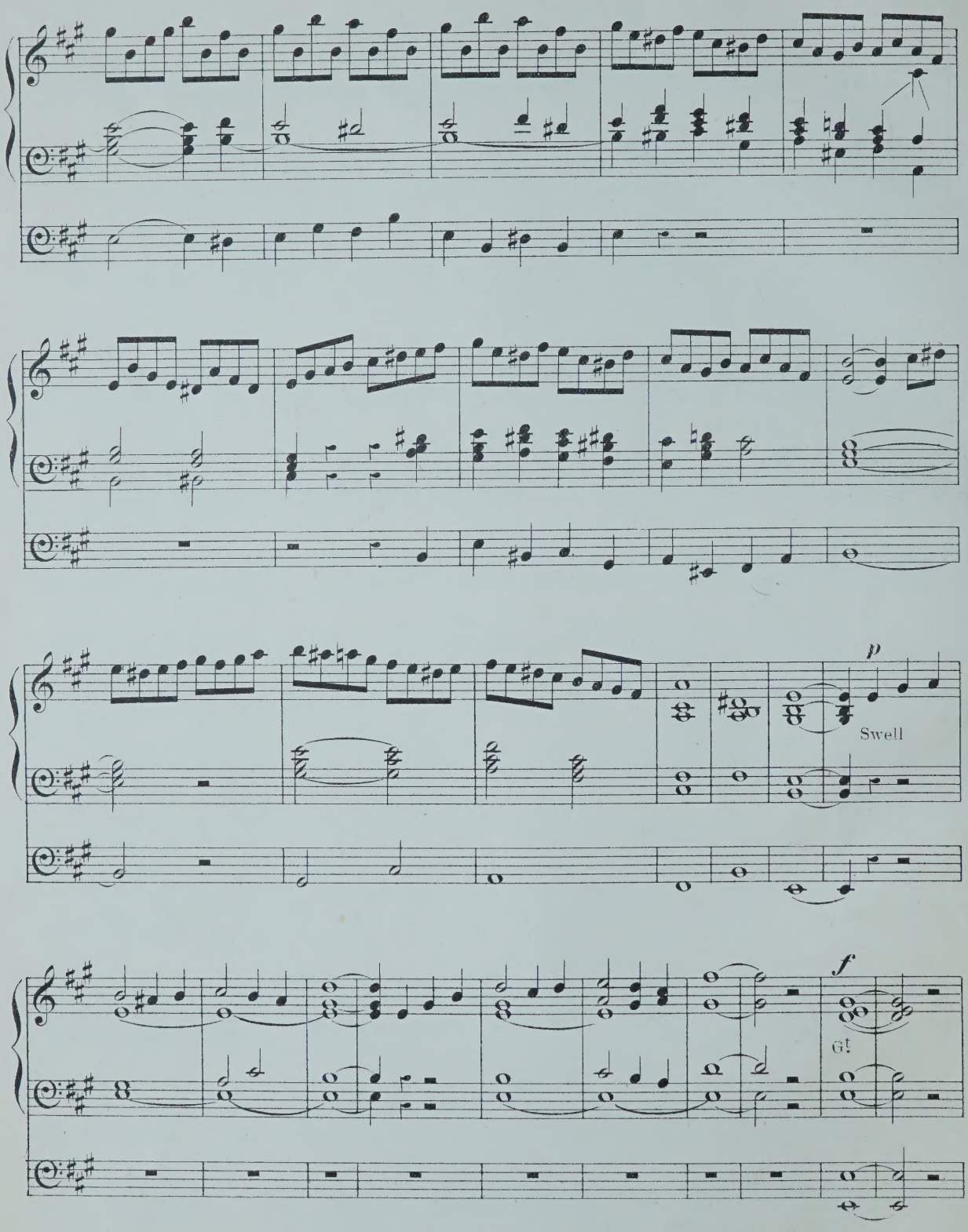
FESTIVAL POSTLUDE.

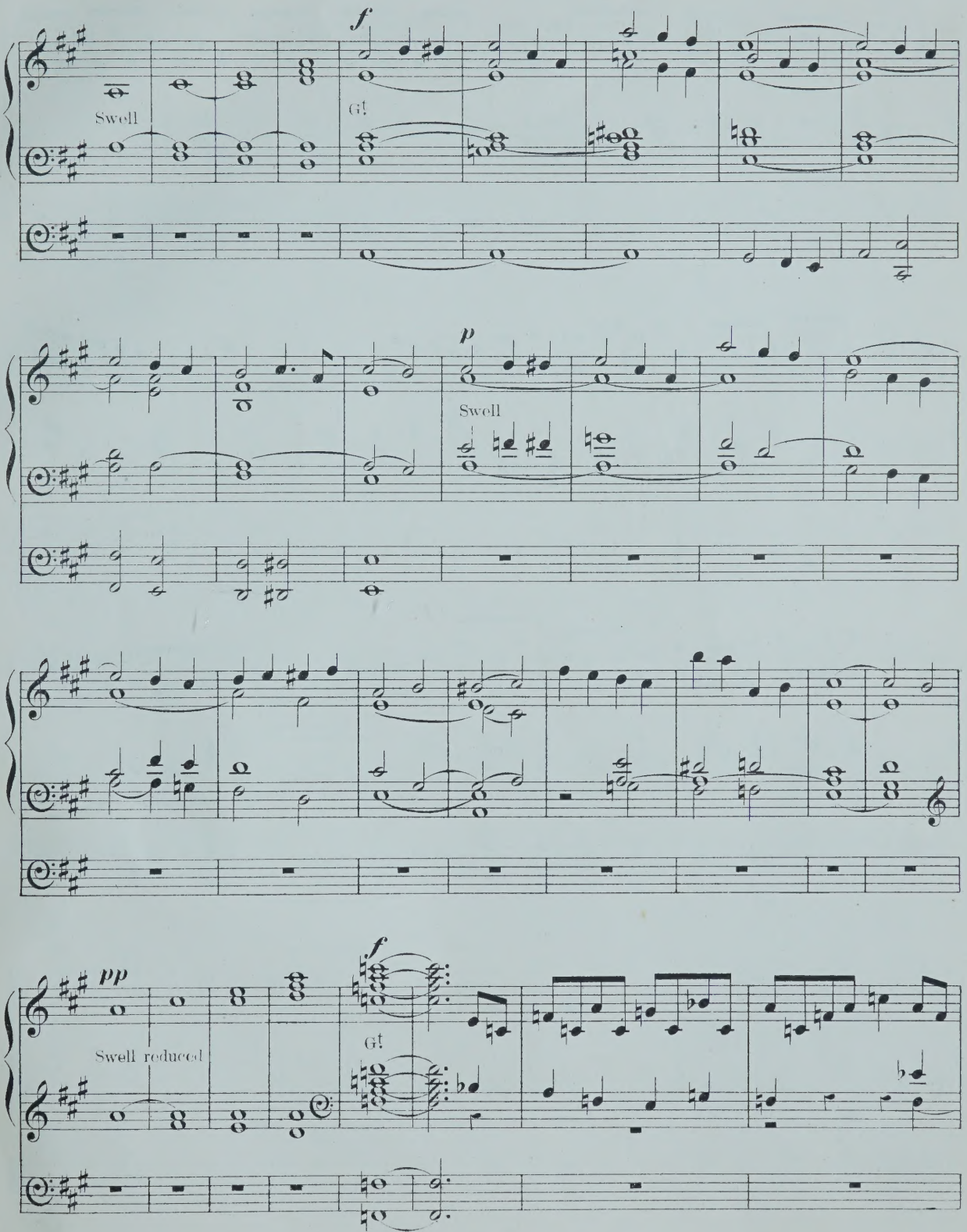
Great Organ, Full.
Swell, Open D. Stopped D. Prin. and Oboe.
Pedal, 16 and 8 feet coupled to Gt

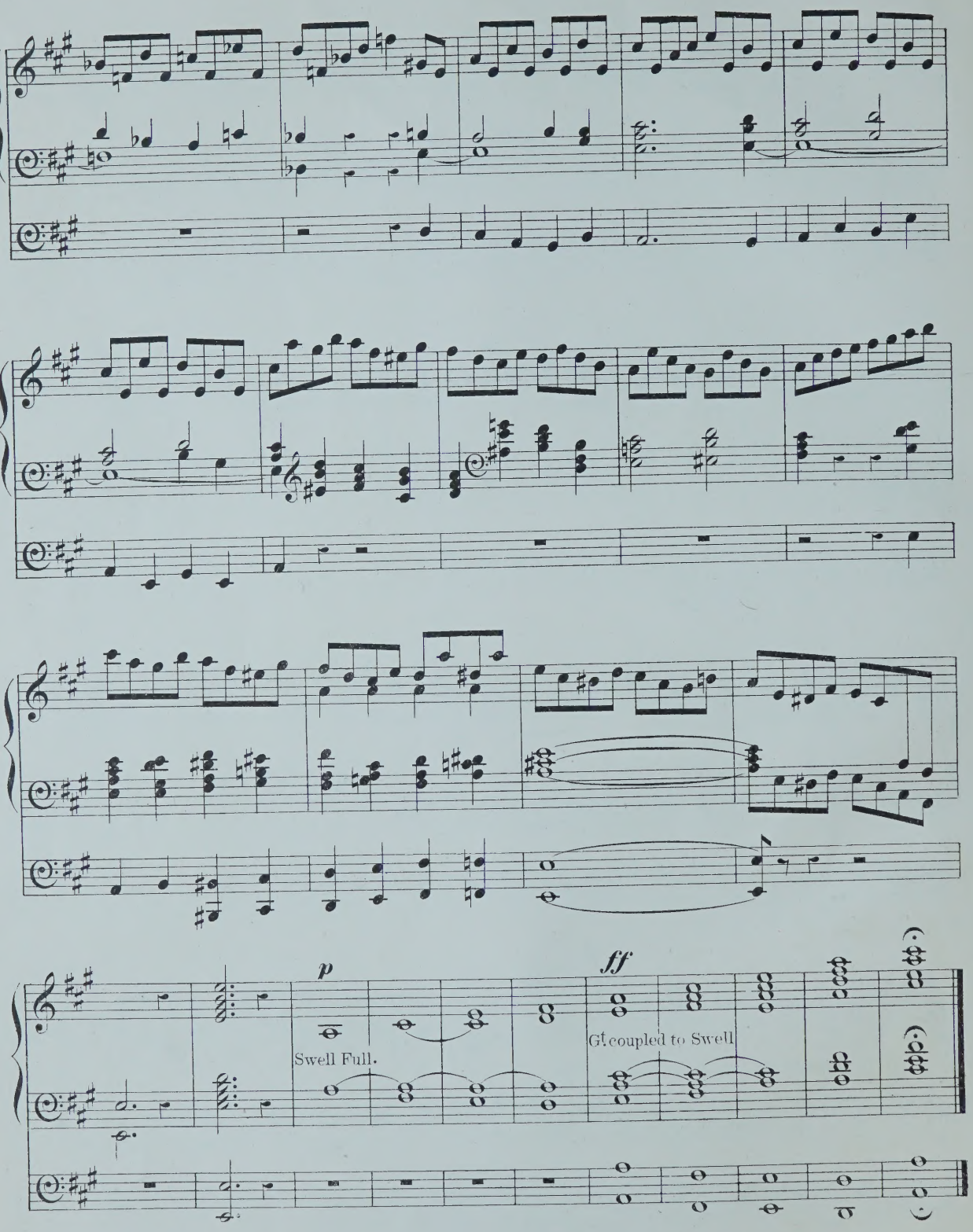
Dr. W. Volckmar, Op. 89.




f
G!
p
Swell
f
G!


p
Swell
f
G!

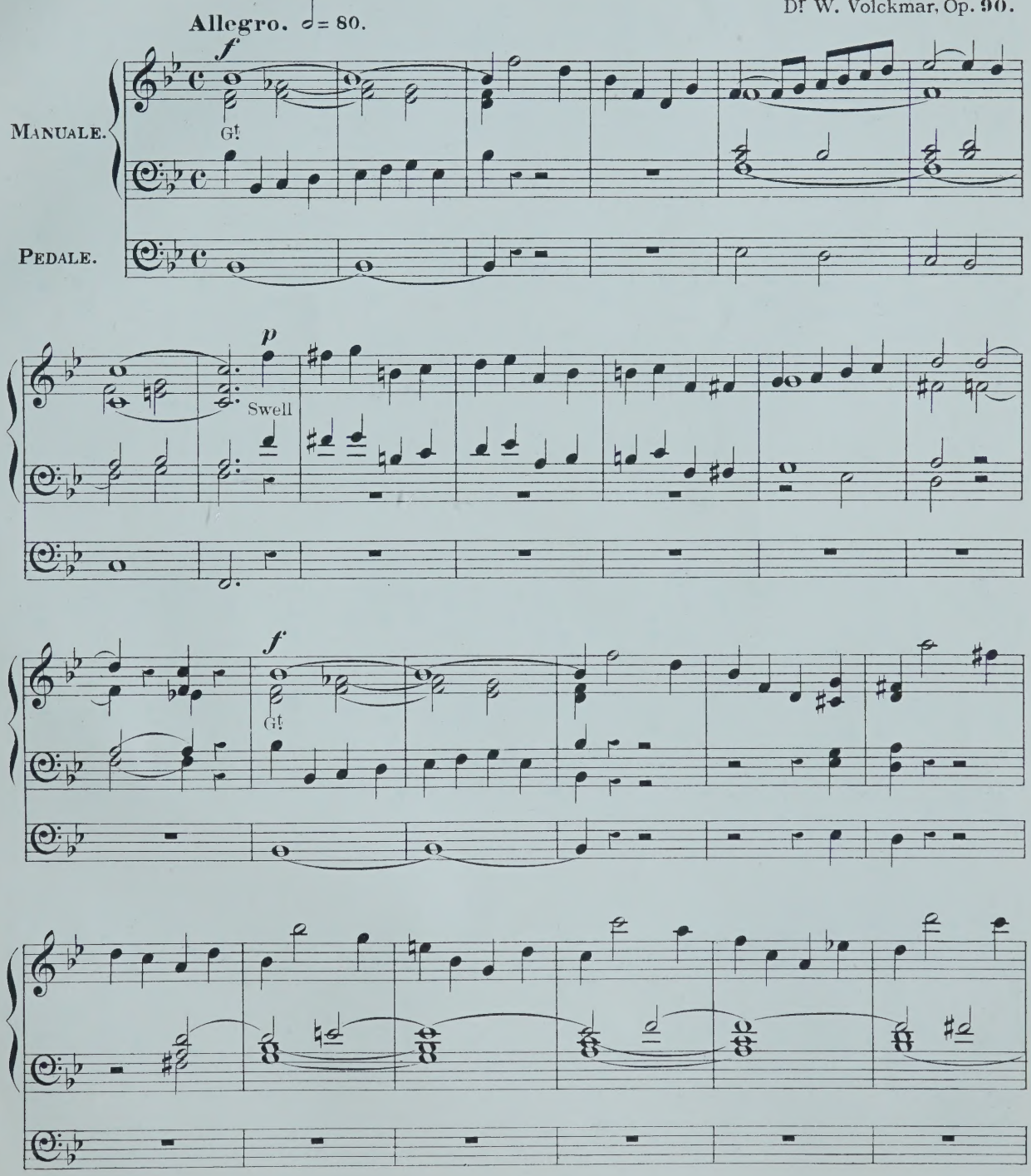

f
Swell
G!
p
Swell
pp
Swell reduced
f
G!

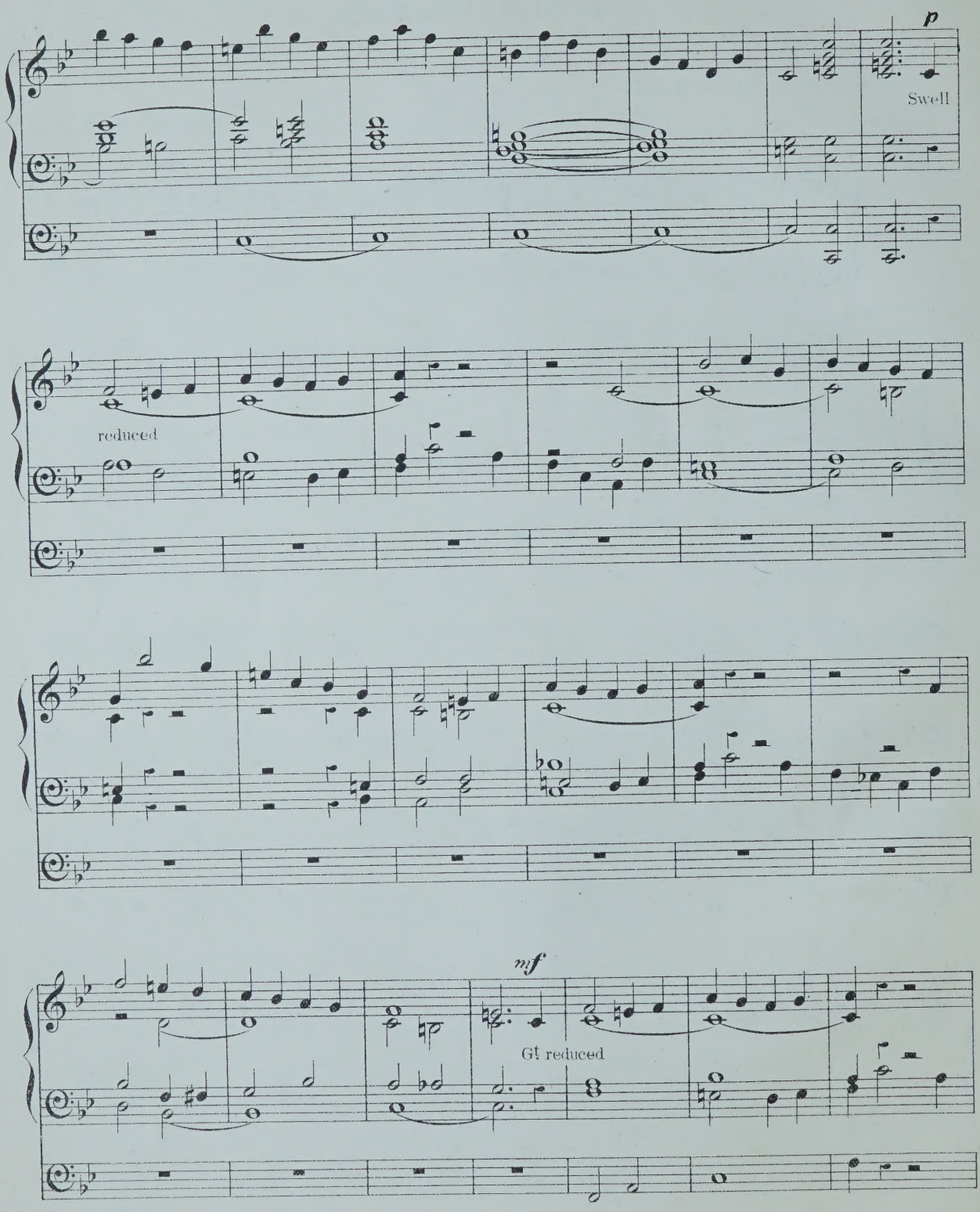

p
Swell Full.
ff
Gt. coupled to Swell

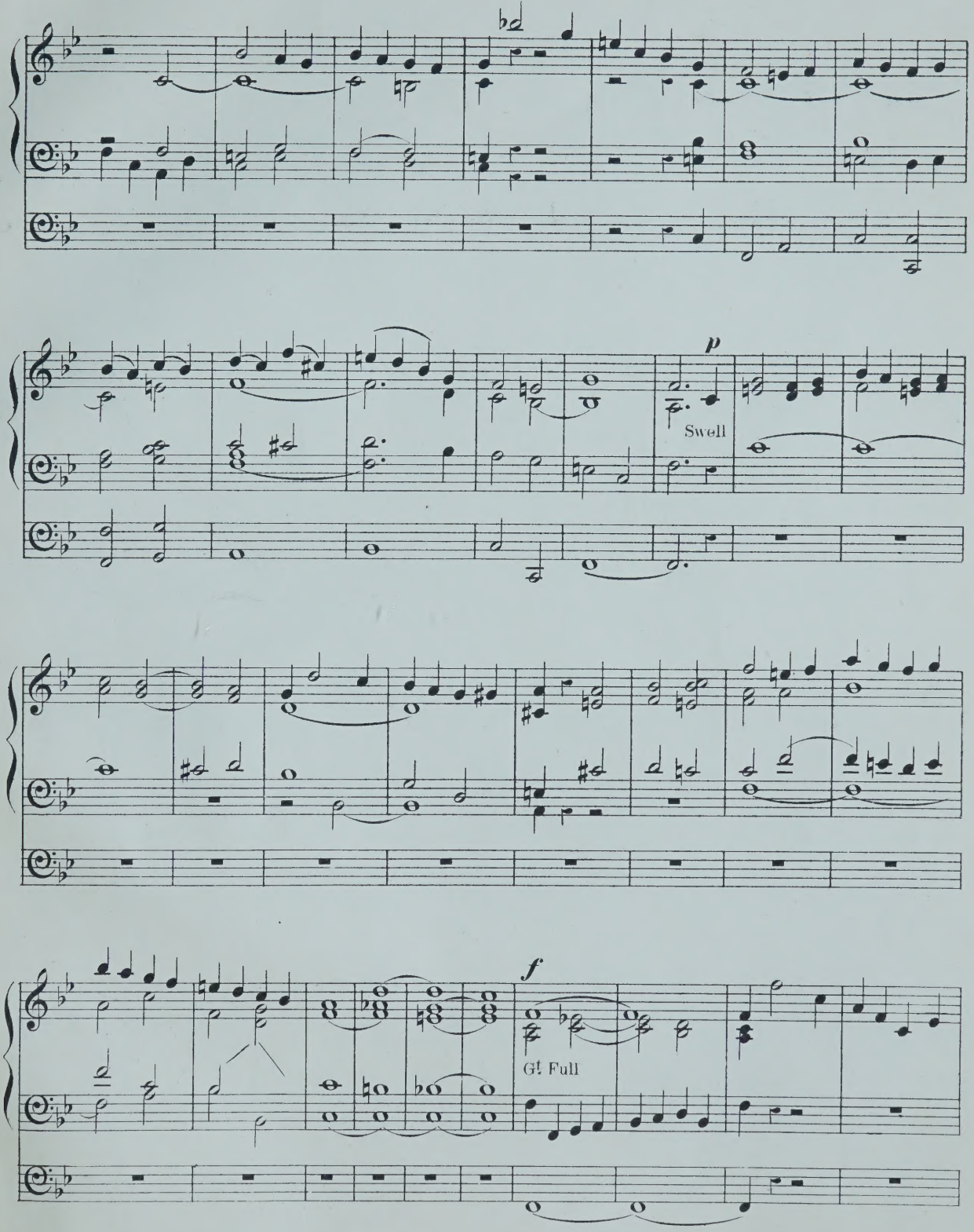
Festival Postlude.

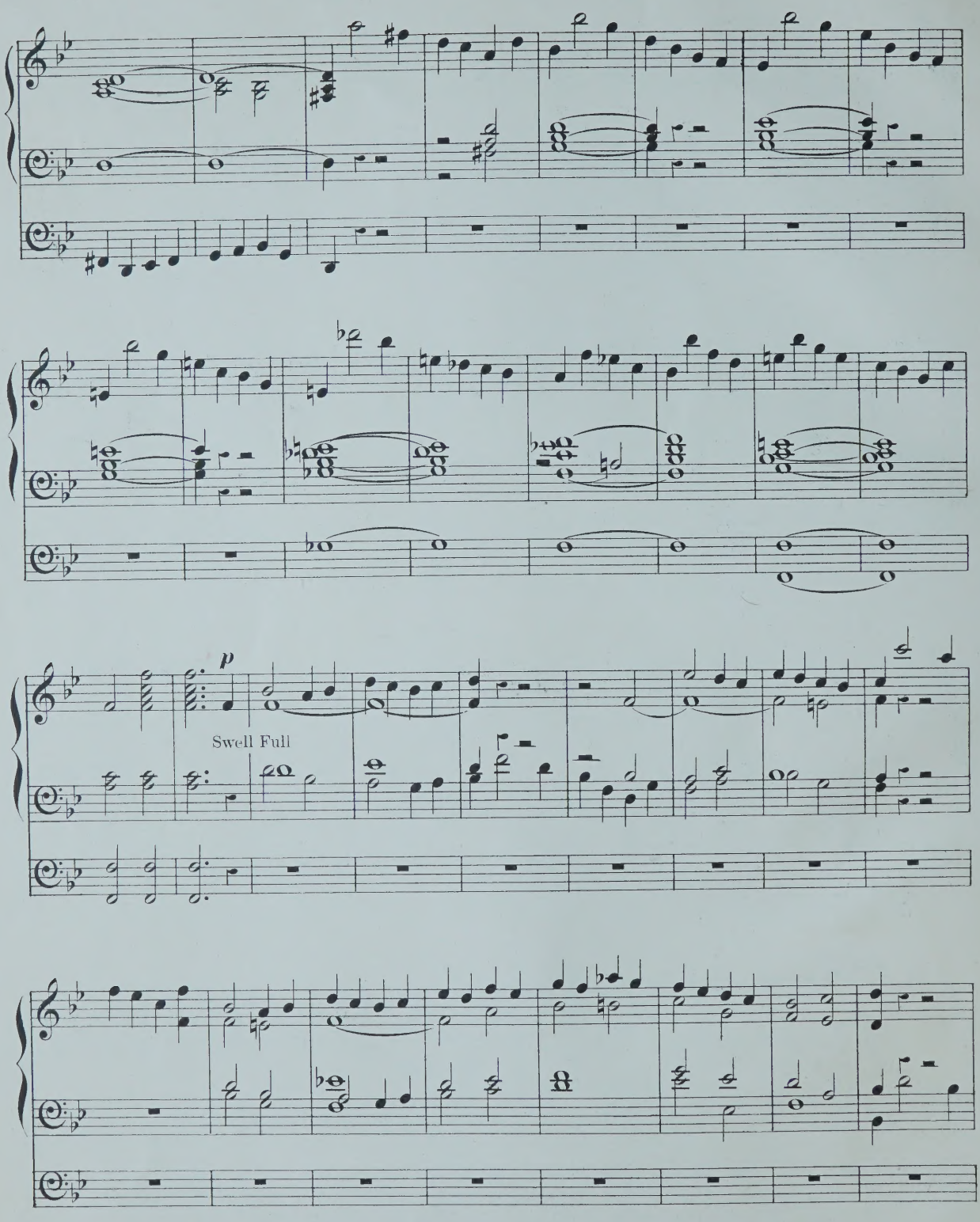
Great Organ Full.
Swell Full.
Pedal 16 and 8 feet coupled to Swell.

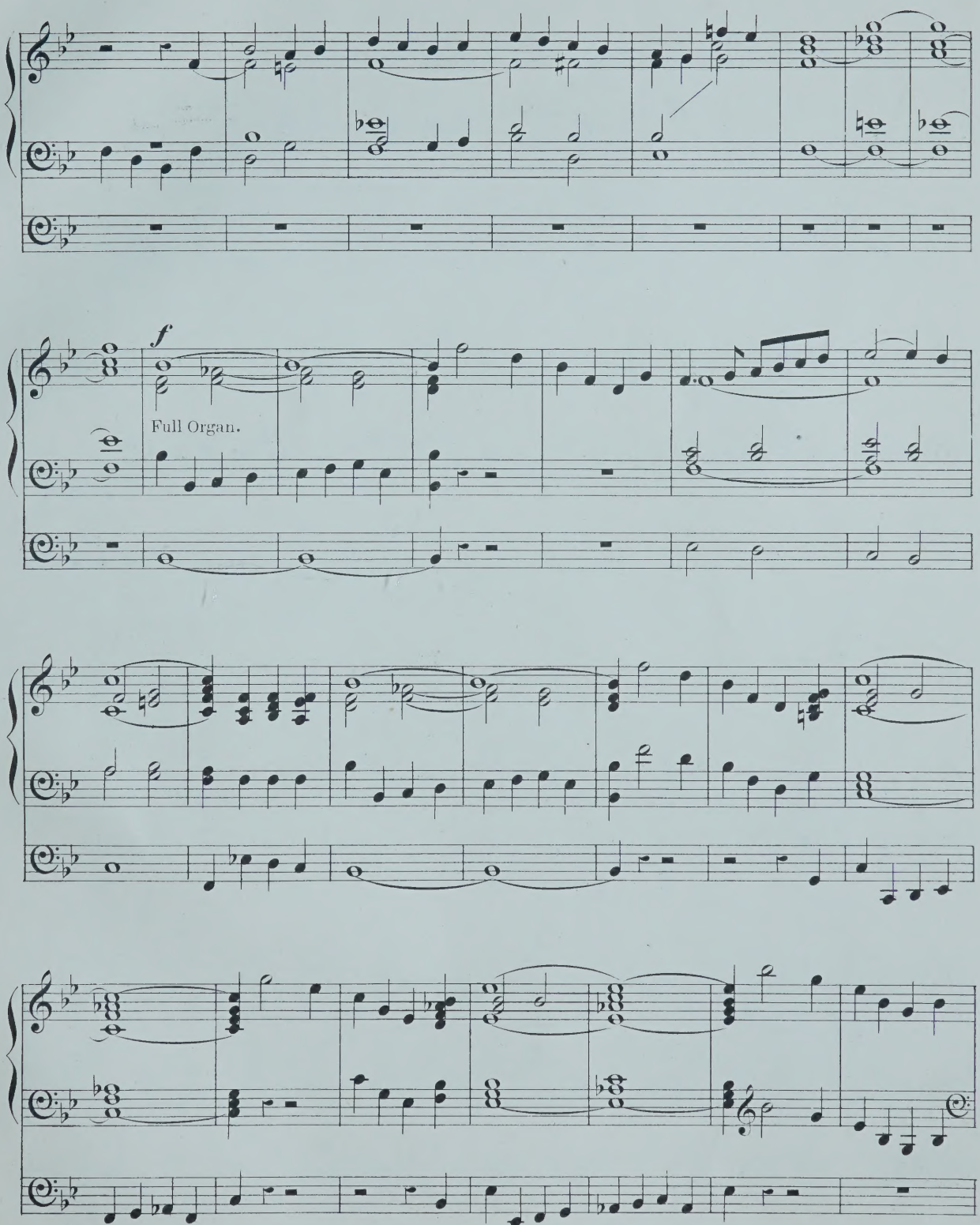
Dr W. Volckmar, Op. 90.

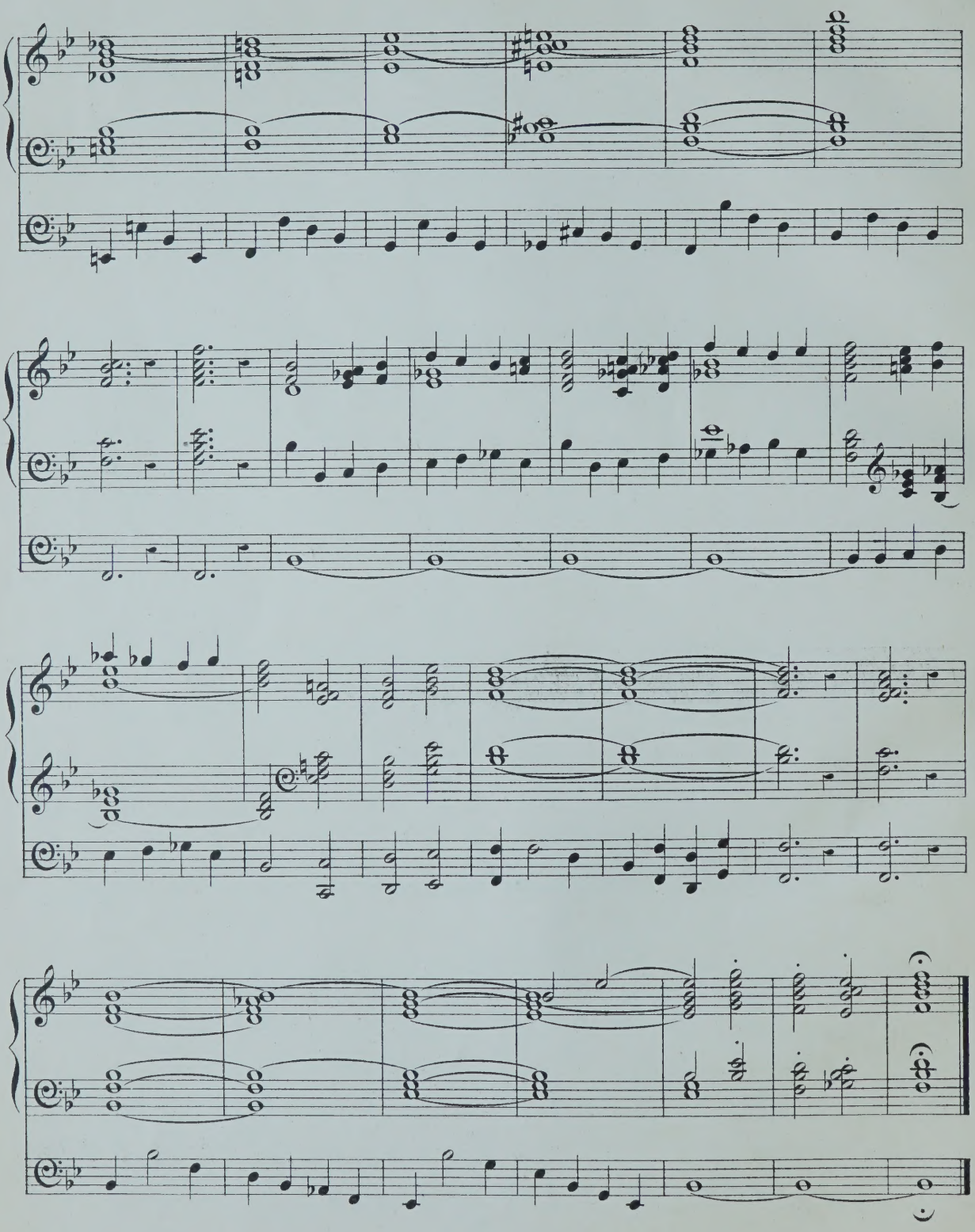



p
Swell
reduced
mf
G! reduced


p
Swell
f
Gt Full


p
Swell Full

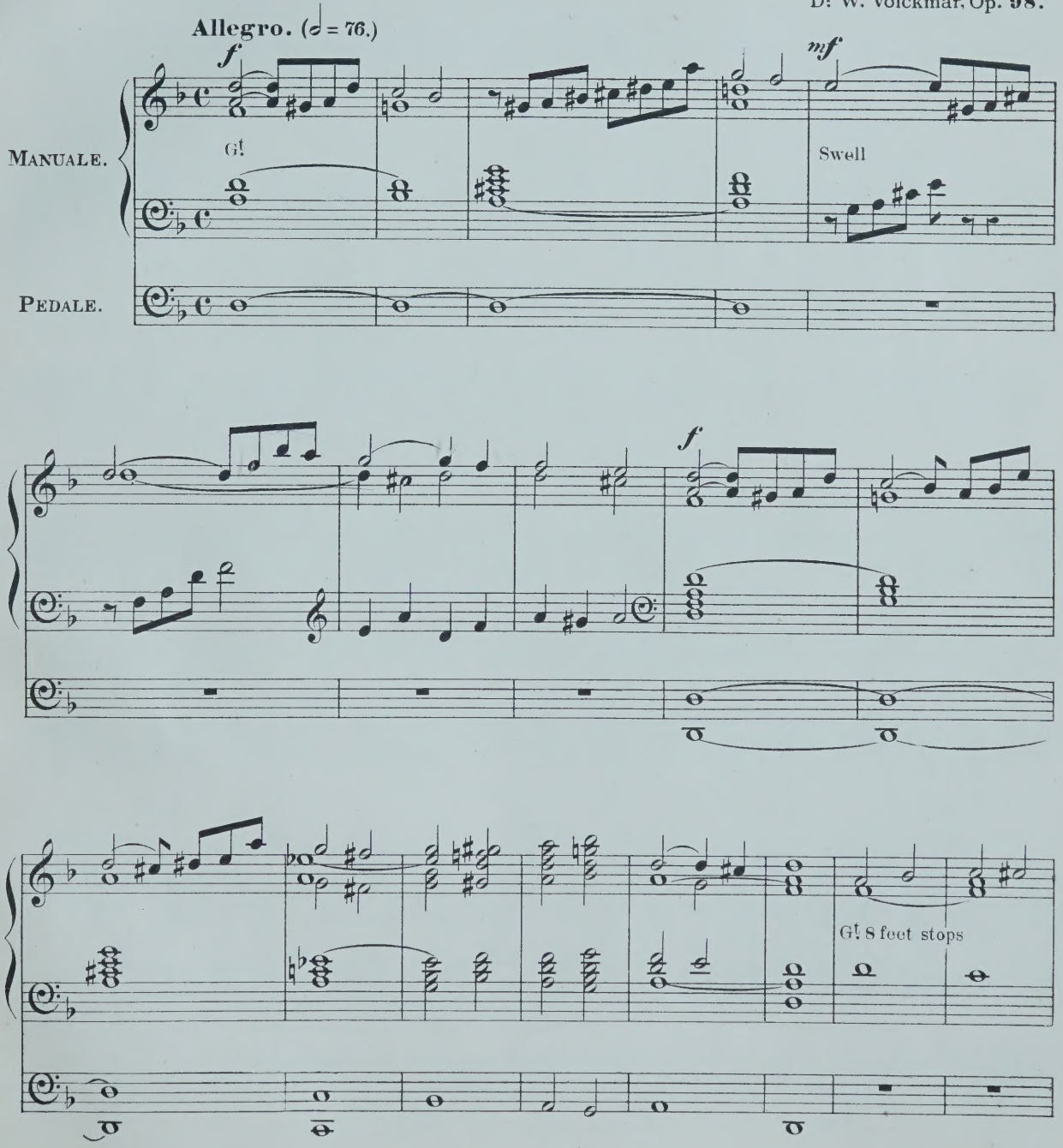

f
Full Organ.

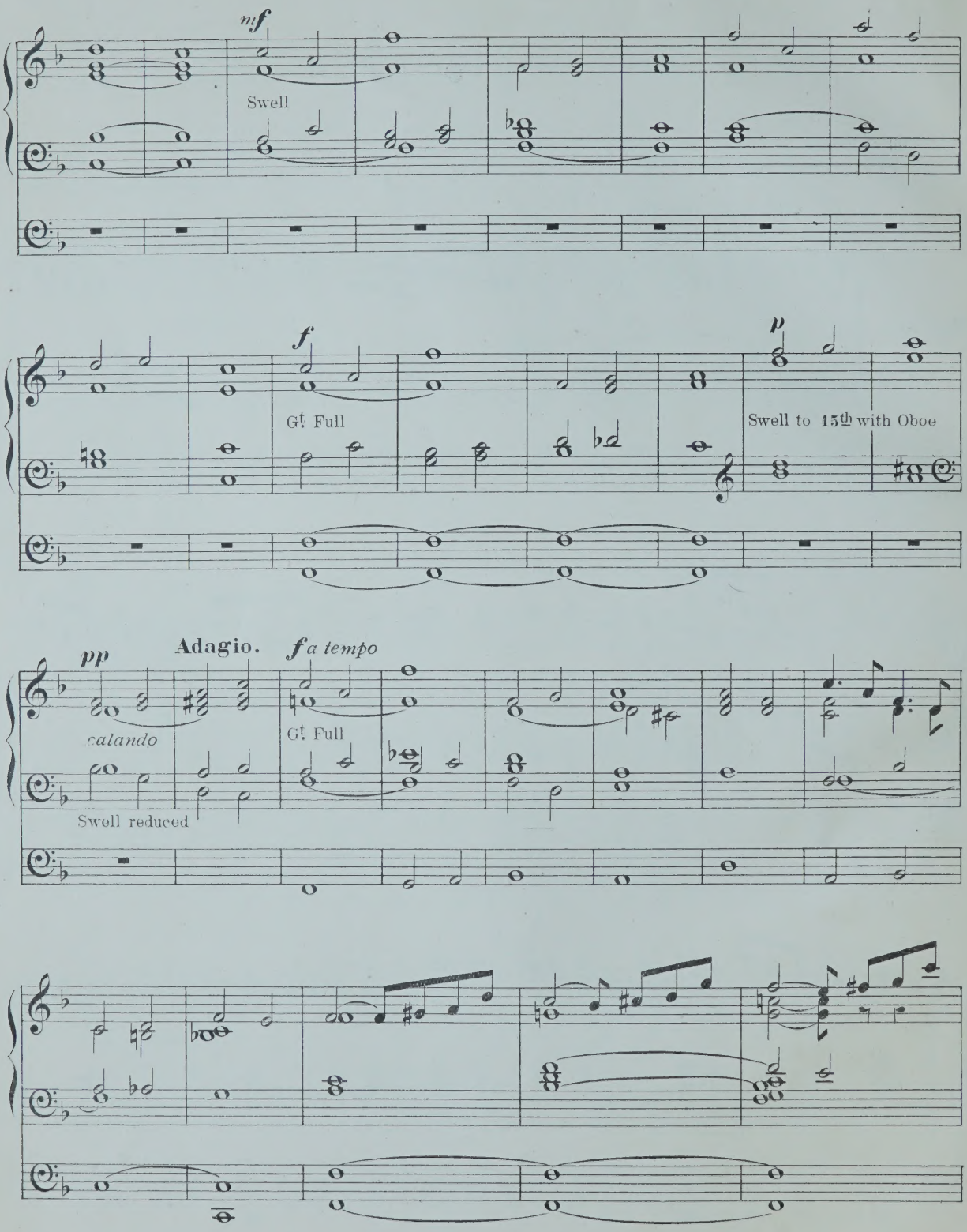


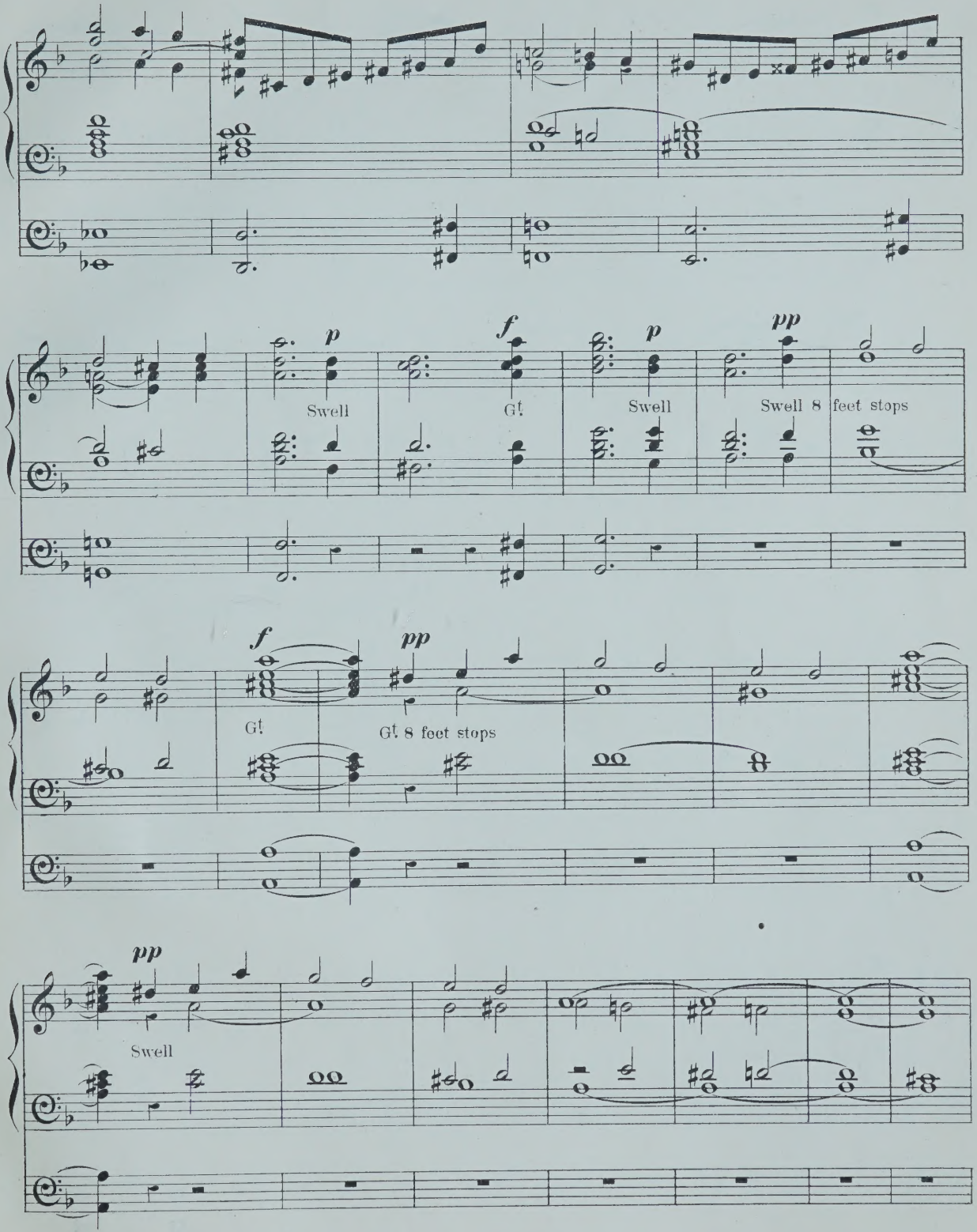
FESTIVAL POSTLUDE.

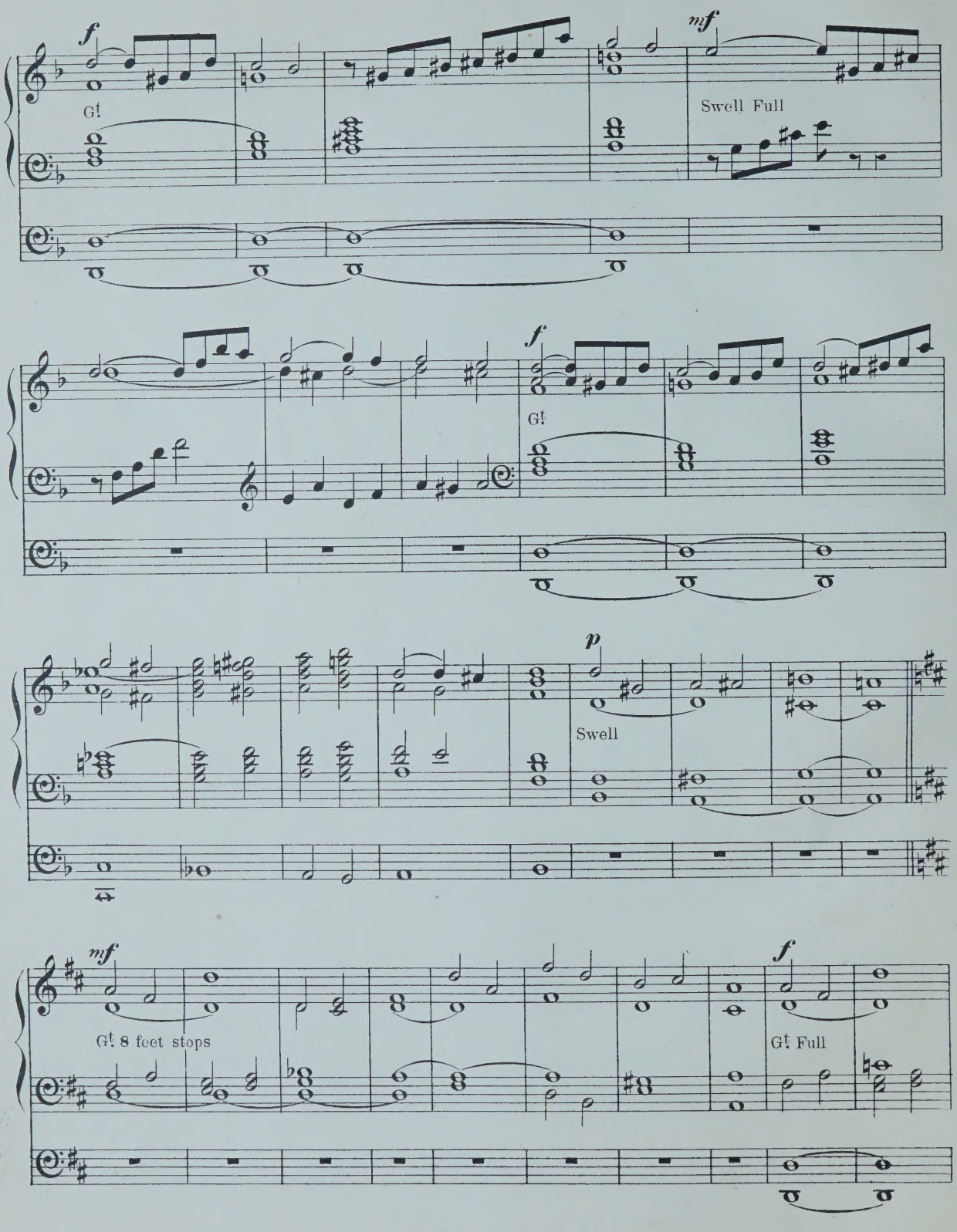
Great Organ Full.
Swell, Full.
Pedal 16 and 8 feet coupled to Gt.

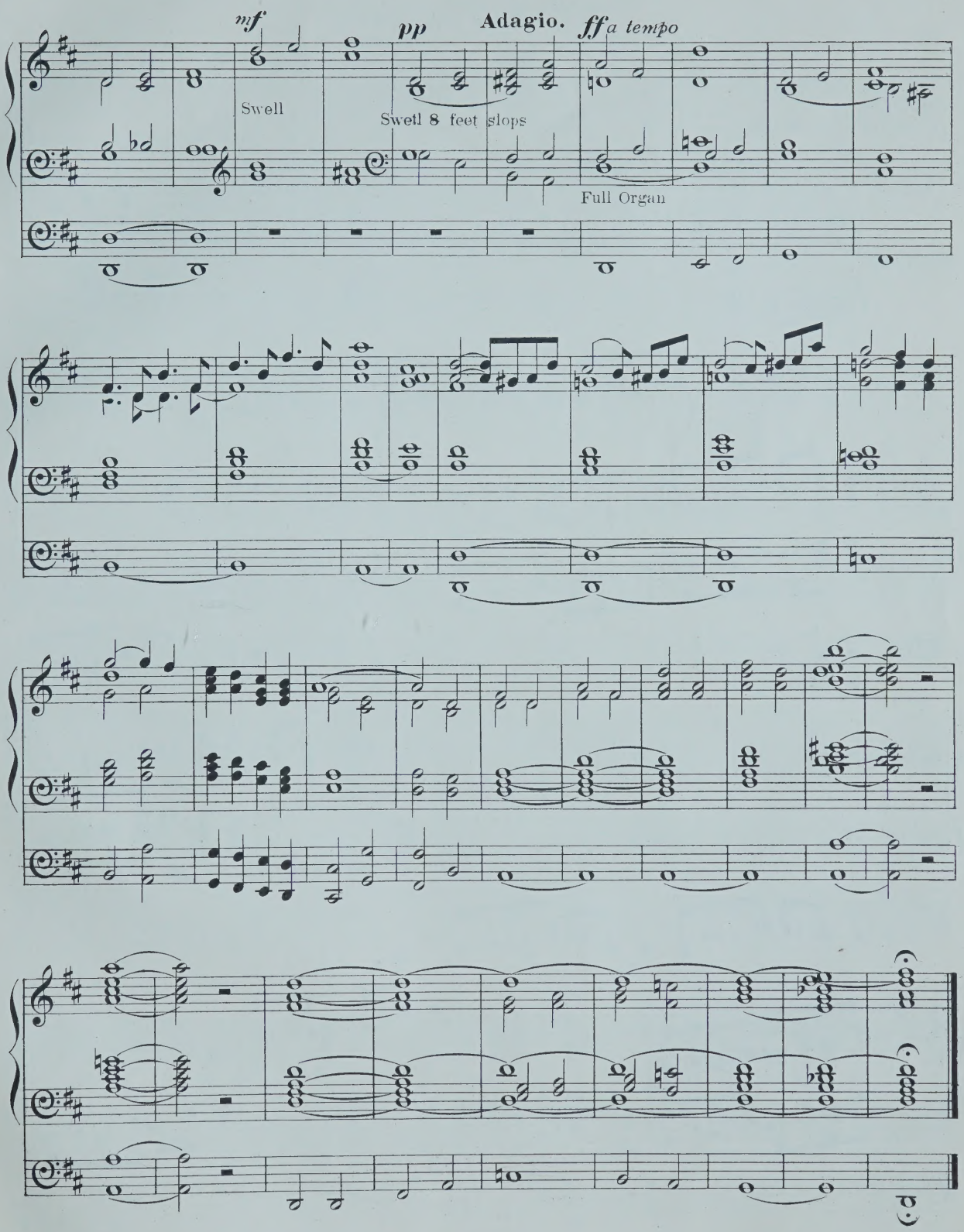
Dr W. Volckmar, Op. 98.




mf
Swell
f
Gt Full
p
Swell to 15th with Oboe
pp
Adagio.
f a tempo
calando
Swell reduced
Gt Full


p
Swell
f
Gt.
p
Swell
pp
Swell 8 feet stops
f
Gt.
pp
Gt. 8 feet stops
pp
Swell

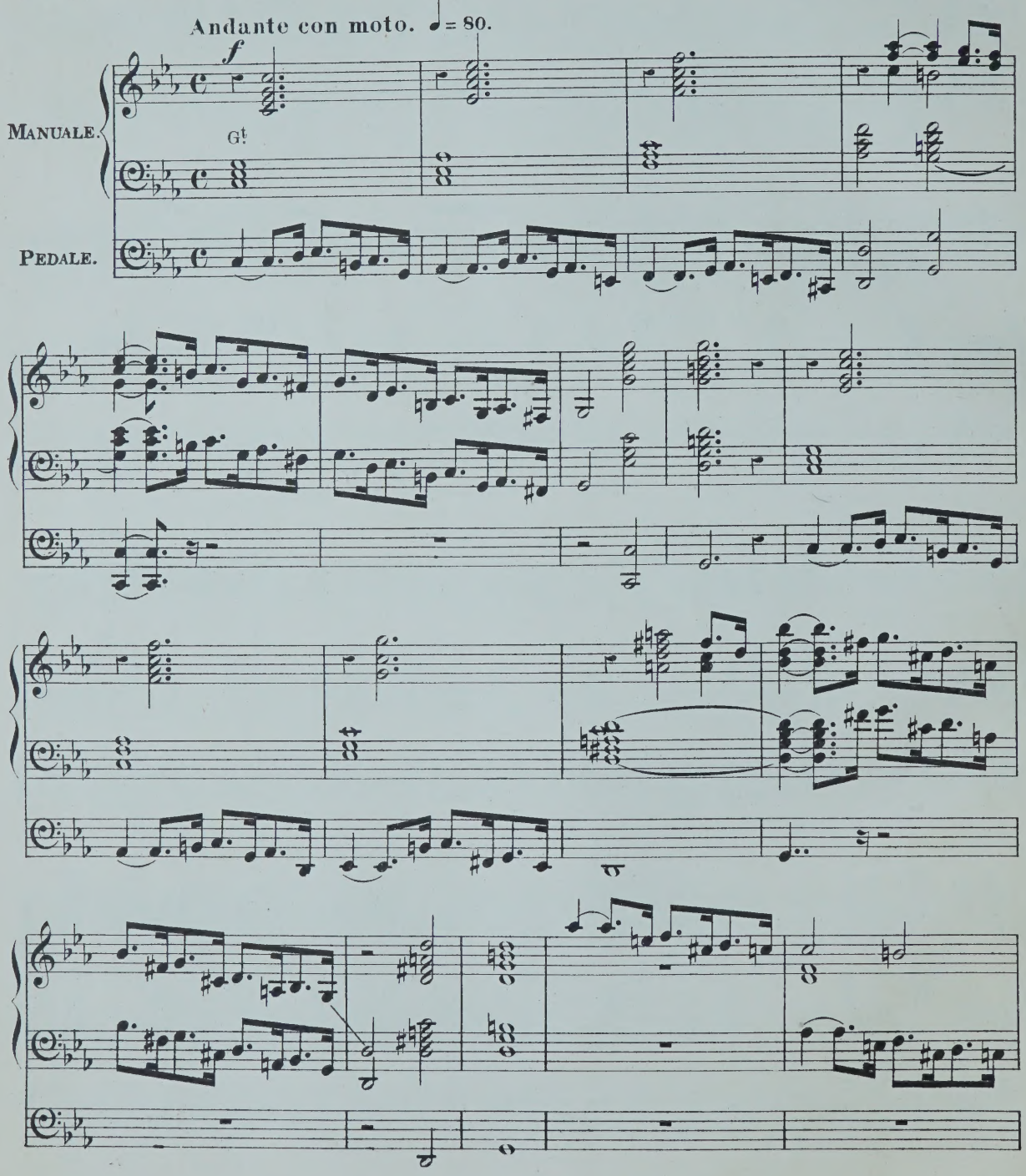

f
G!
mf
Swell Full
f
G!
p
Swell
mf
G! 8 feet stops
f
G! Full

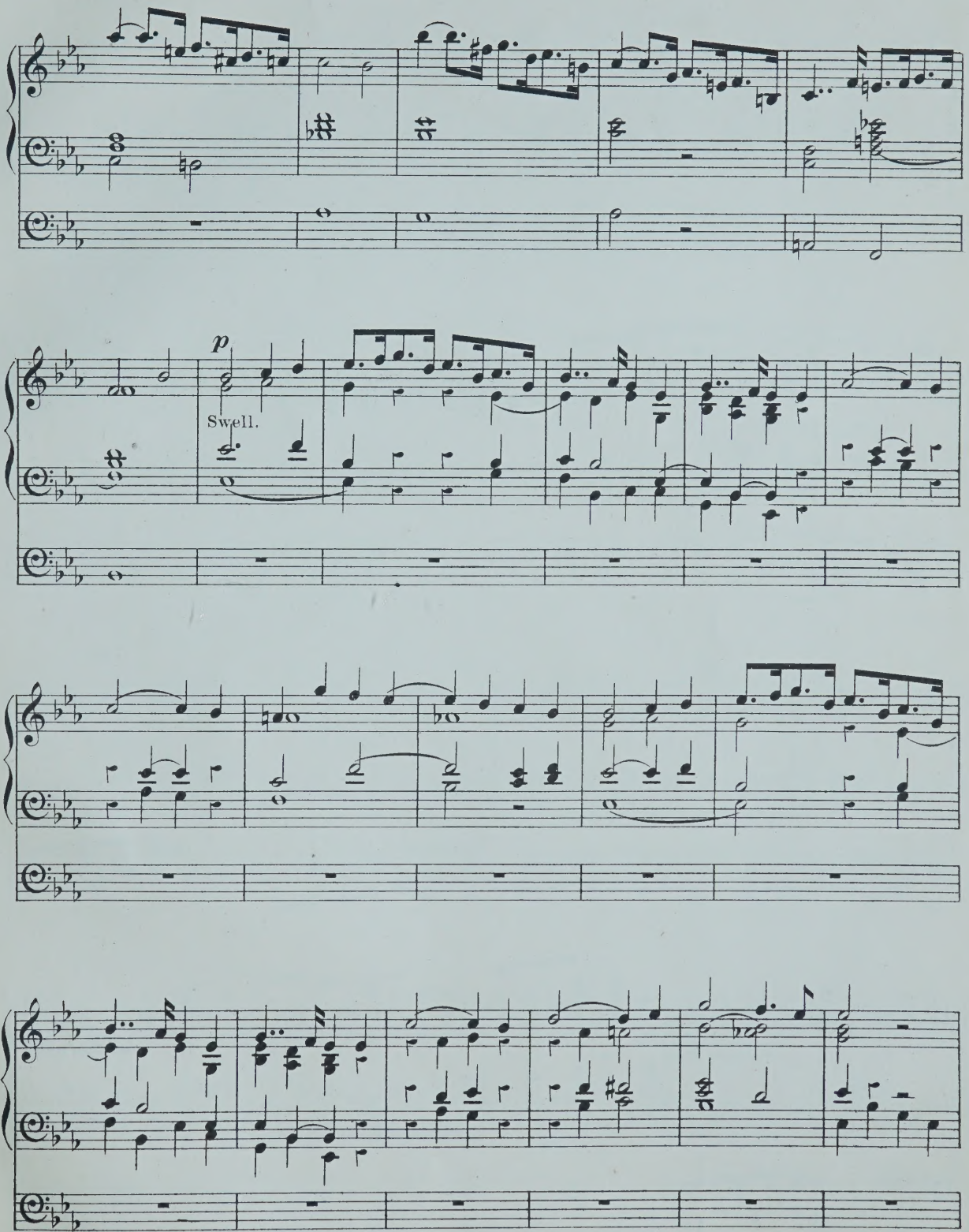

mf
Swell
pp
Swell 8 feet stops
Adagio.
ff a tempo
Full Organ

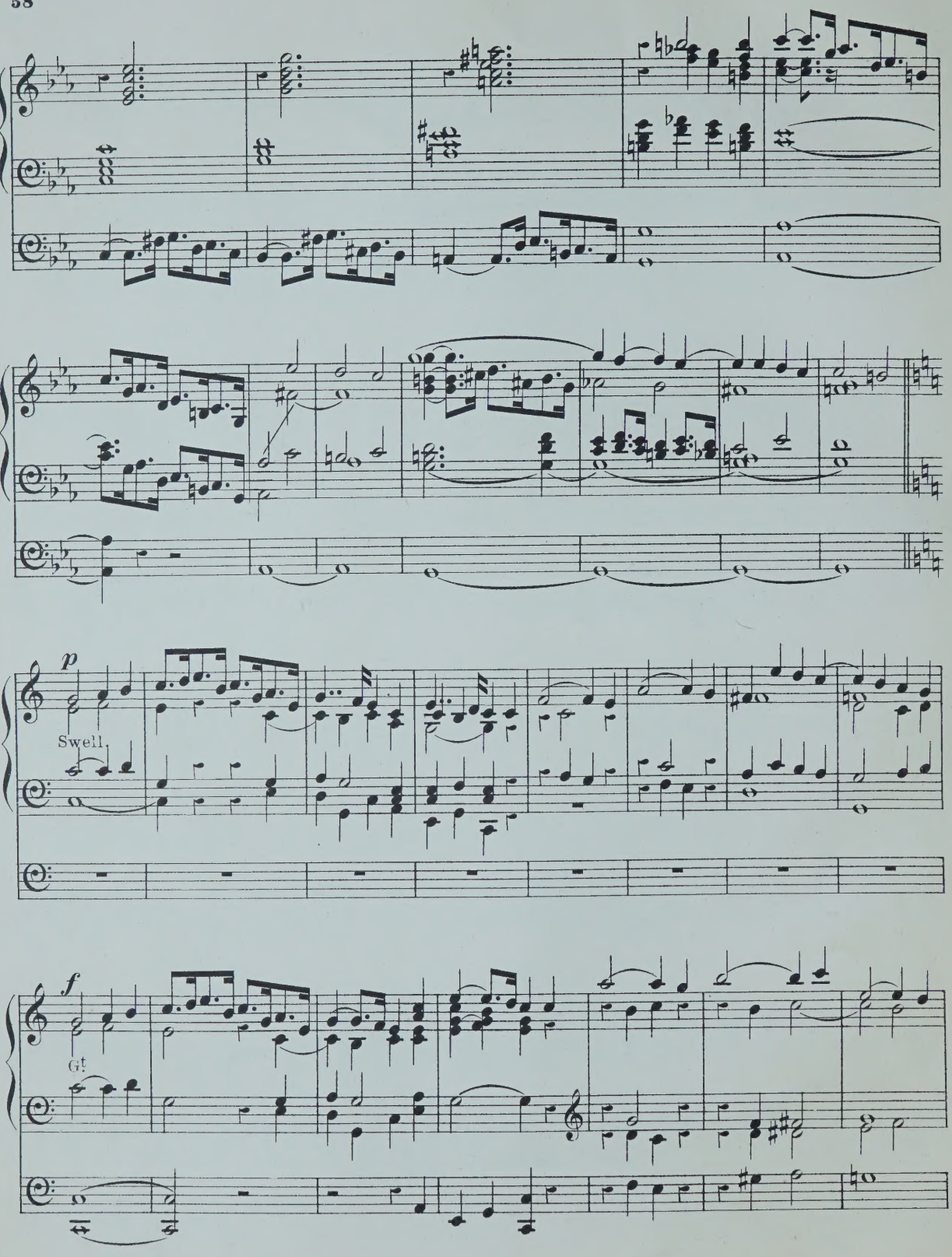
Festival Postlude.

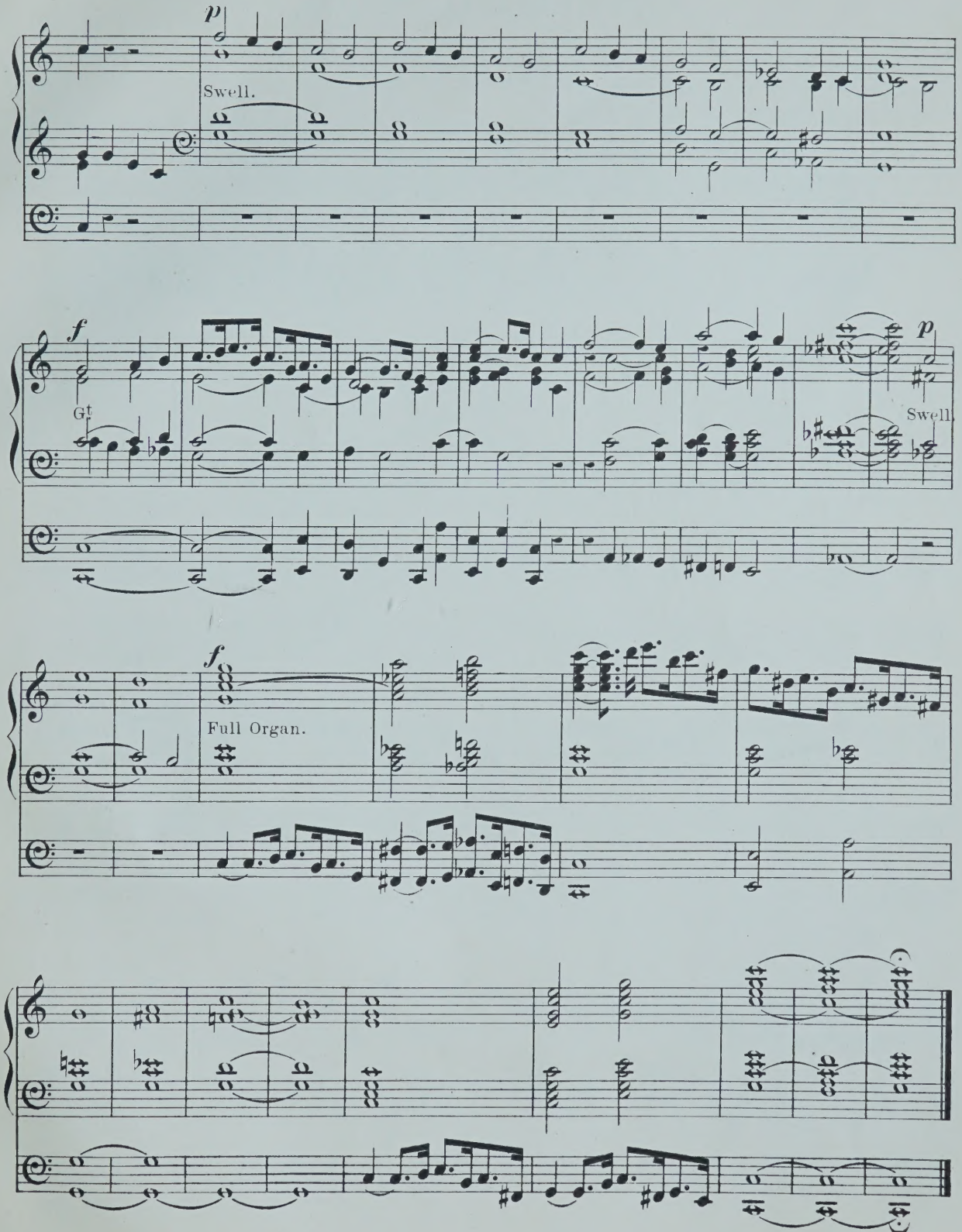
Great Organ, Full.
Swell, Full.
Pedal, 16 and 8 feet coupled to G!

Dr W. Volckmar, Op. 137.




p
Swell.

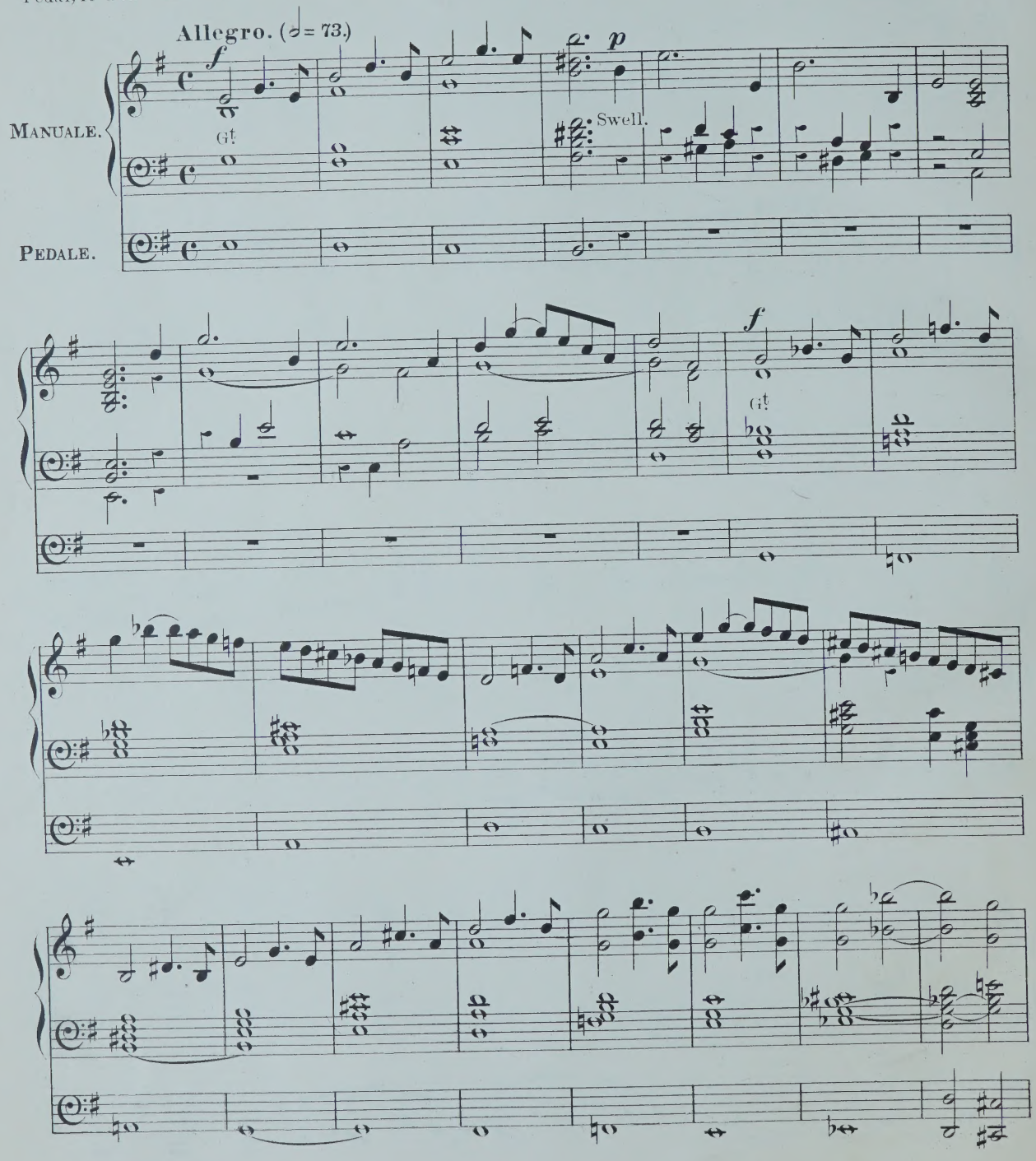

p
Swell.
f
G!

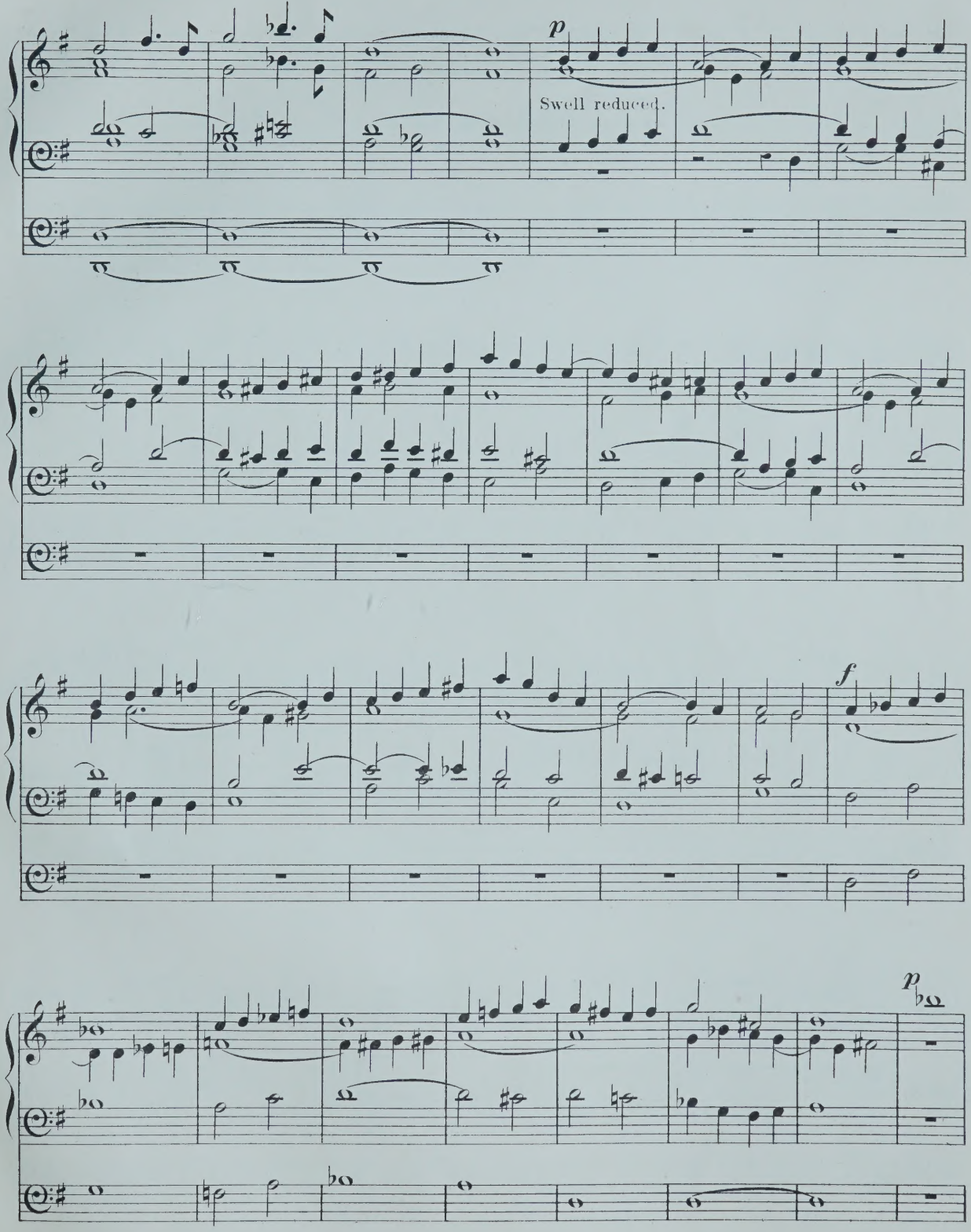

p
Swell.
f
Gt.
p
Swell.
f
Full Organ.

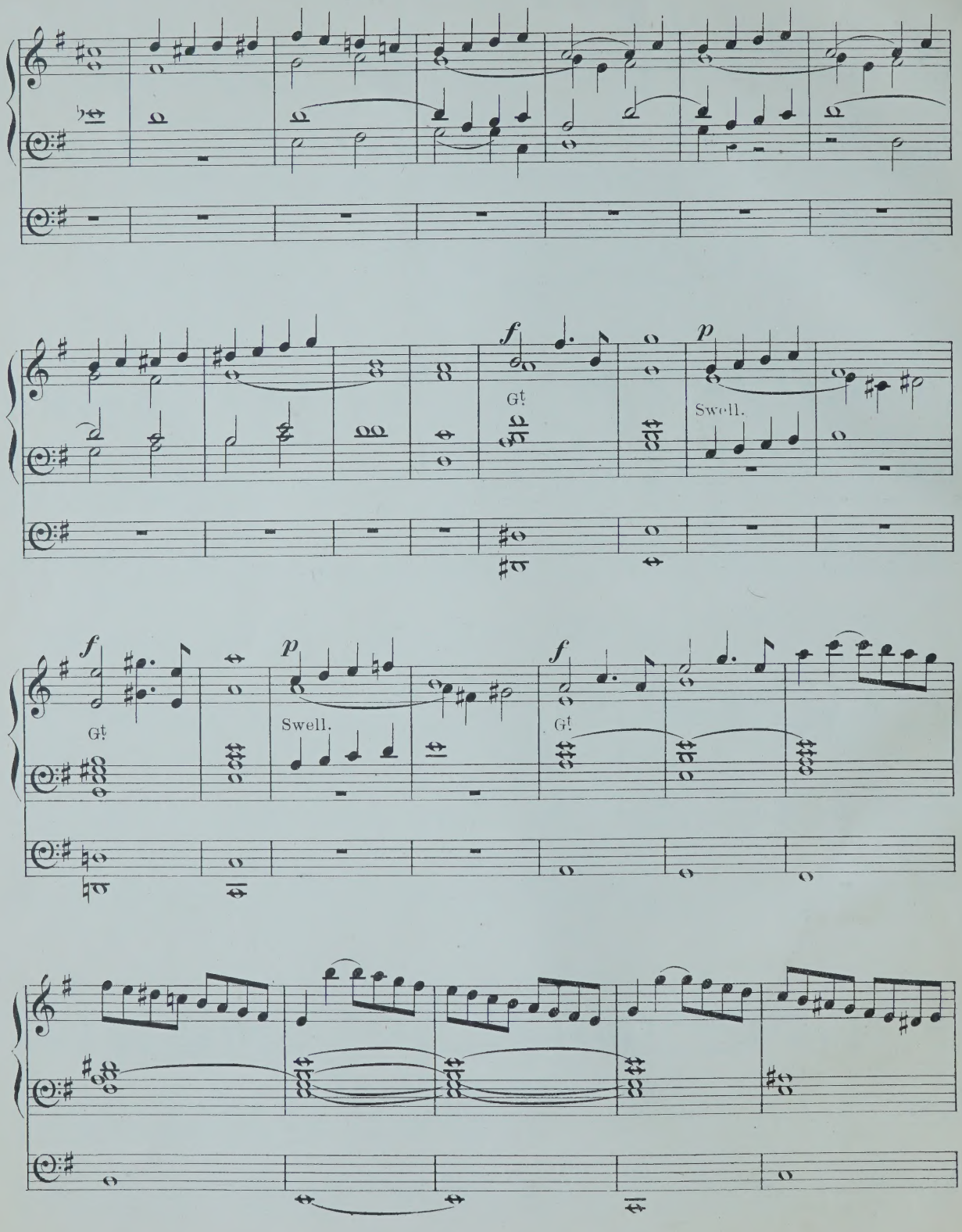
FESTIVAL POSTLUDE.

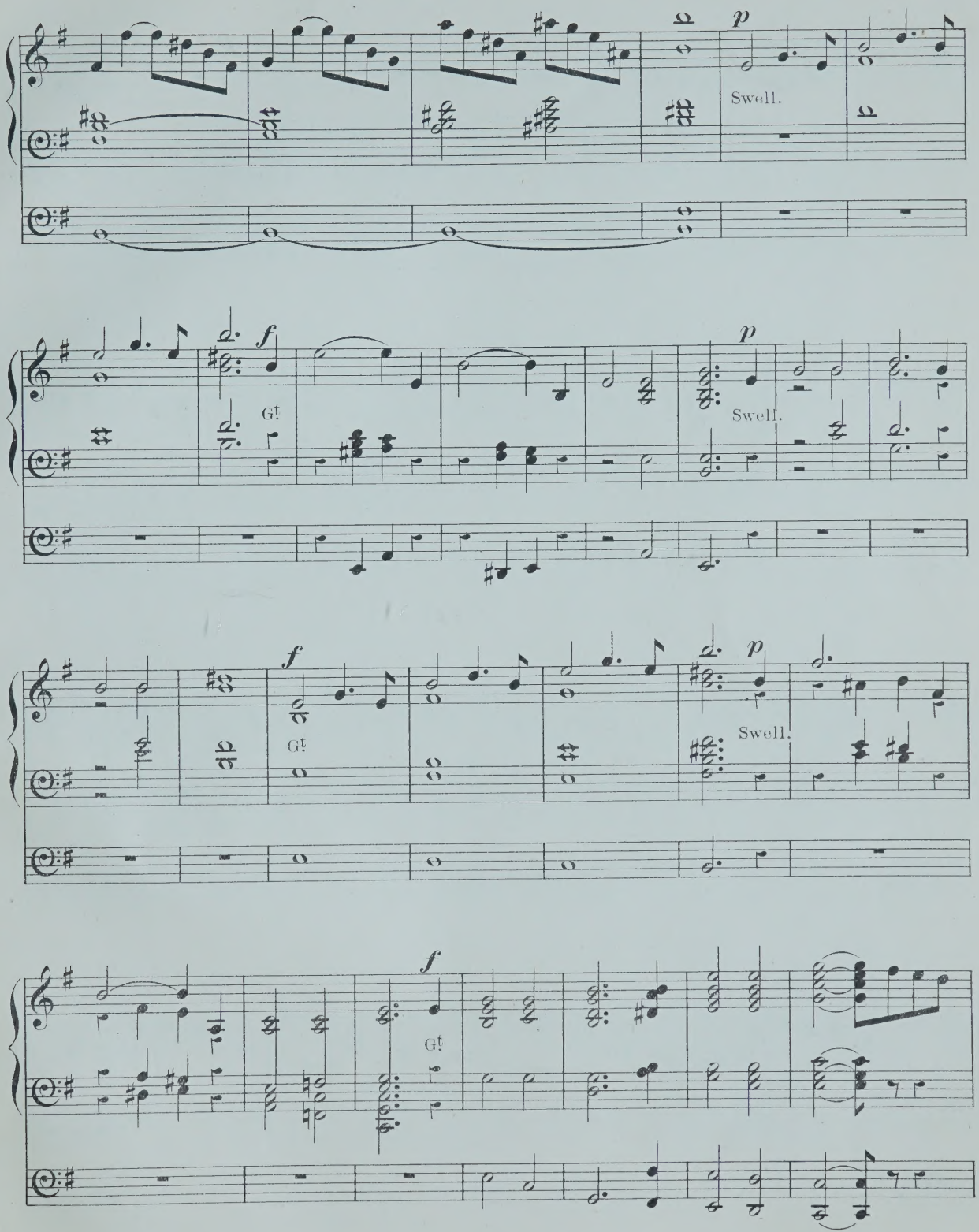
Great Organ, Full.
Swell, Full.
Pedal, 16 and 8 feet coupled to Gt

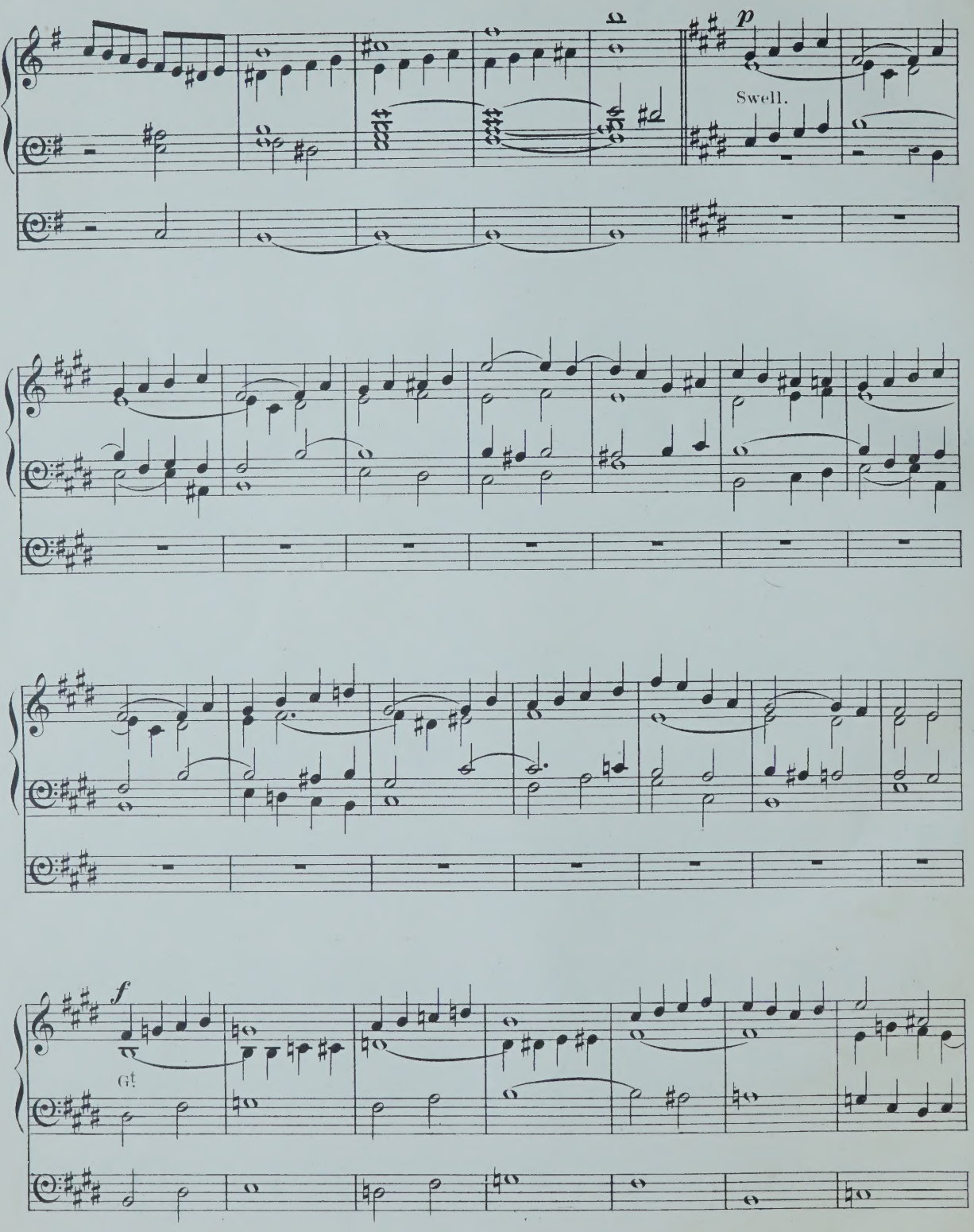
Dr. W. Volckmar, Op. 155.

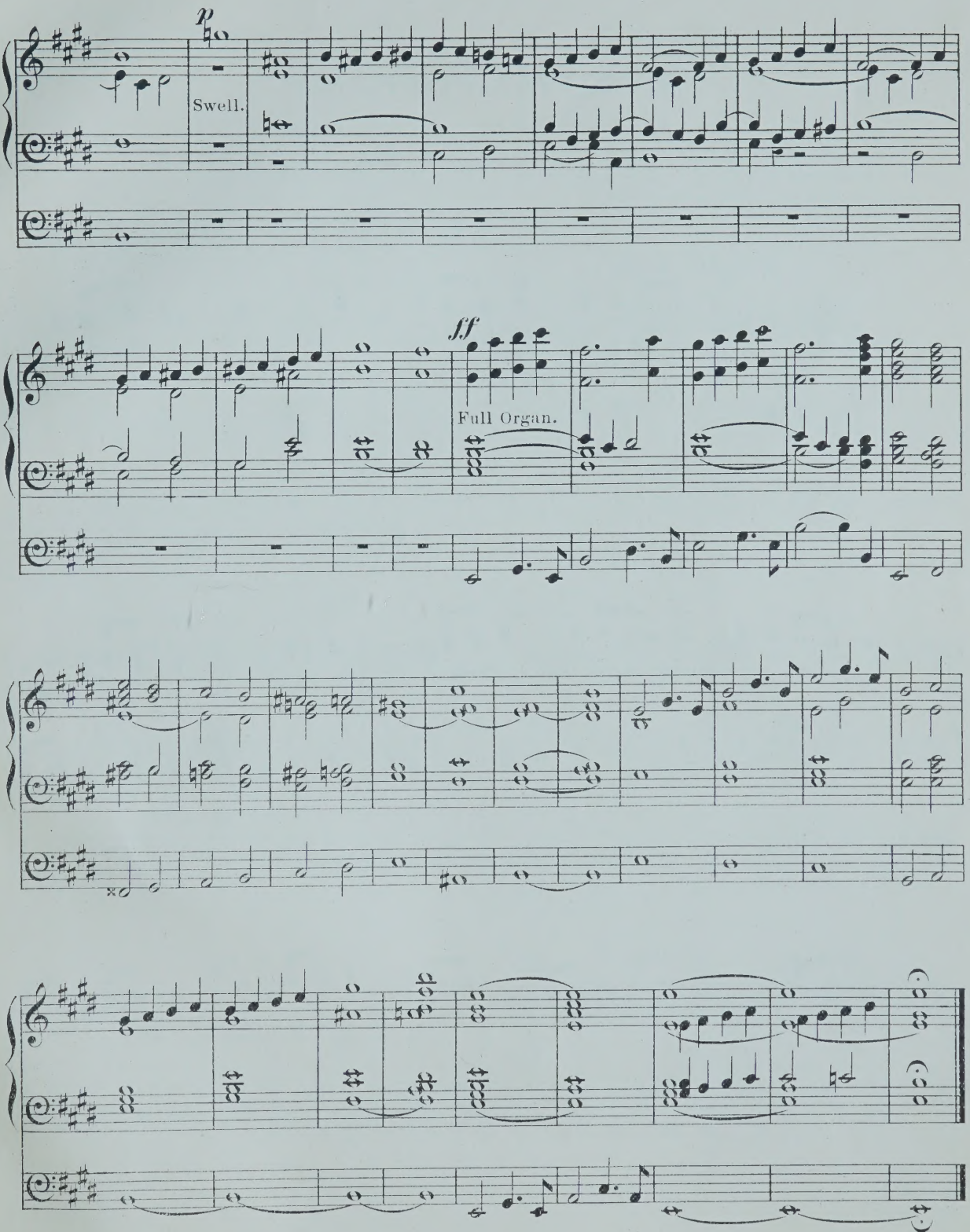



p
Swell reduced.
f
p


f
Gt.
p
Swell.
f
Gt.
p
Swell.
f
Gt.


p
Swell.
f
Gt.
p
Swell.
f
Gt.
p
Swell.
f
Gt.

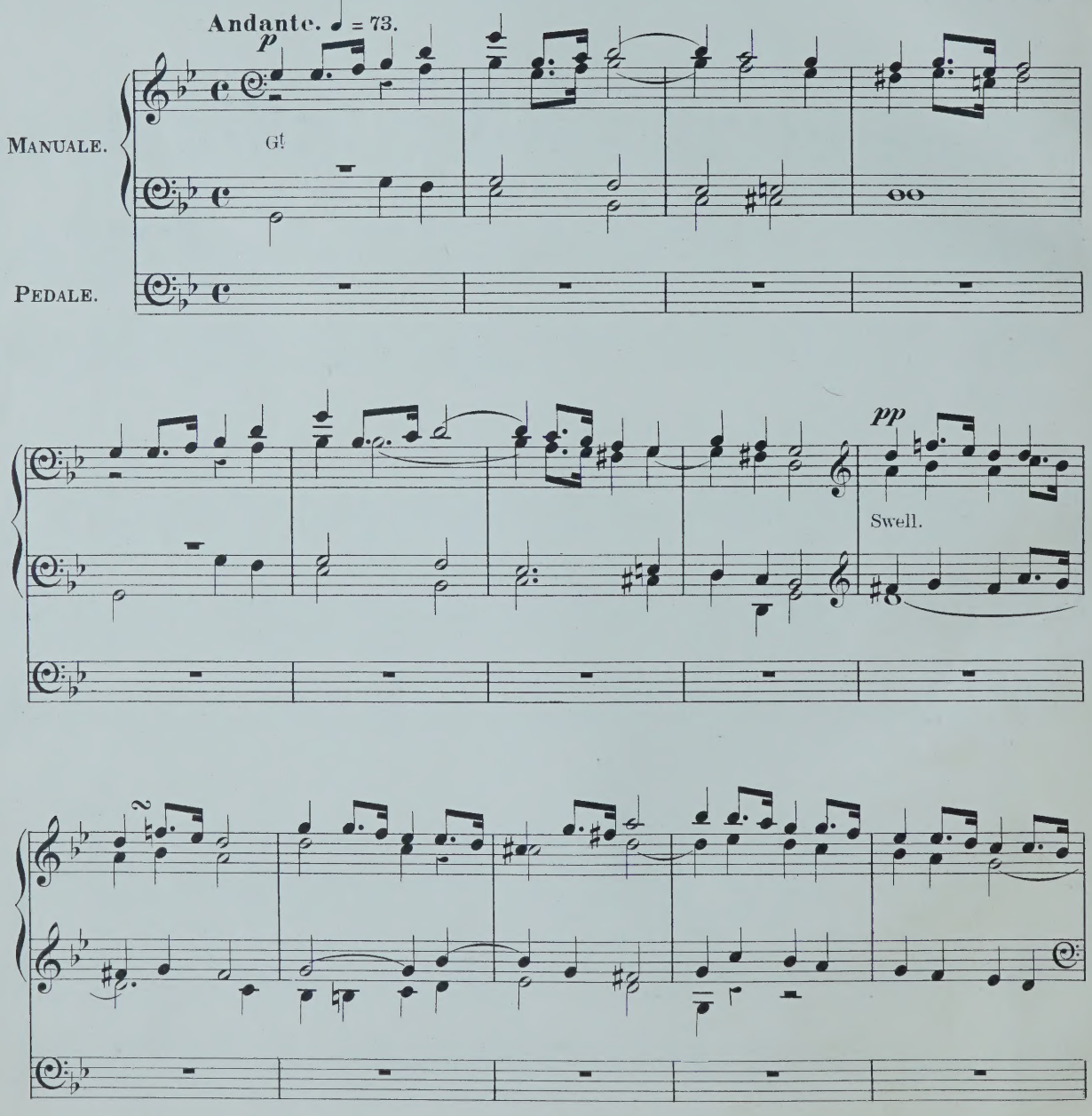

p
Swell.
f
Gt

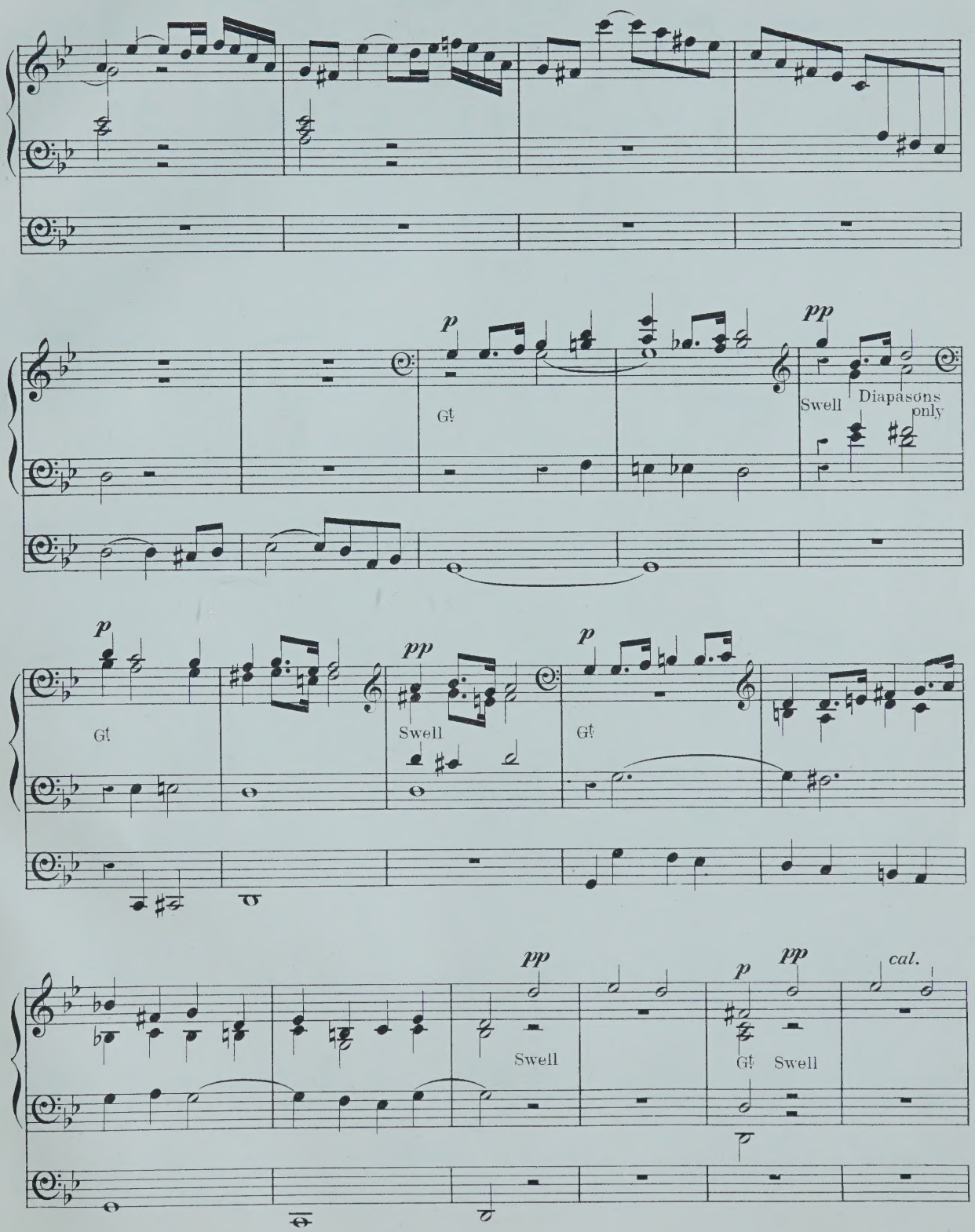

p
Swell.
ff
Full Organ.

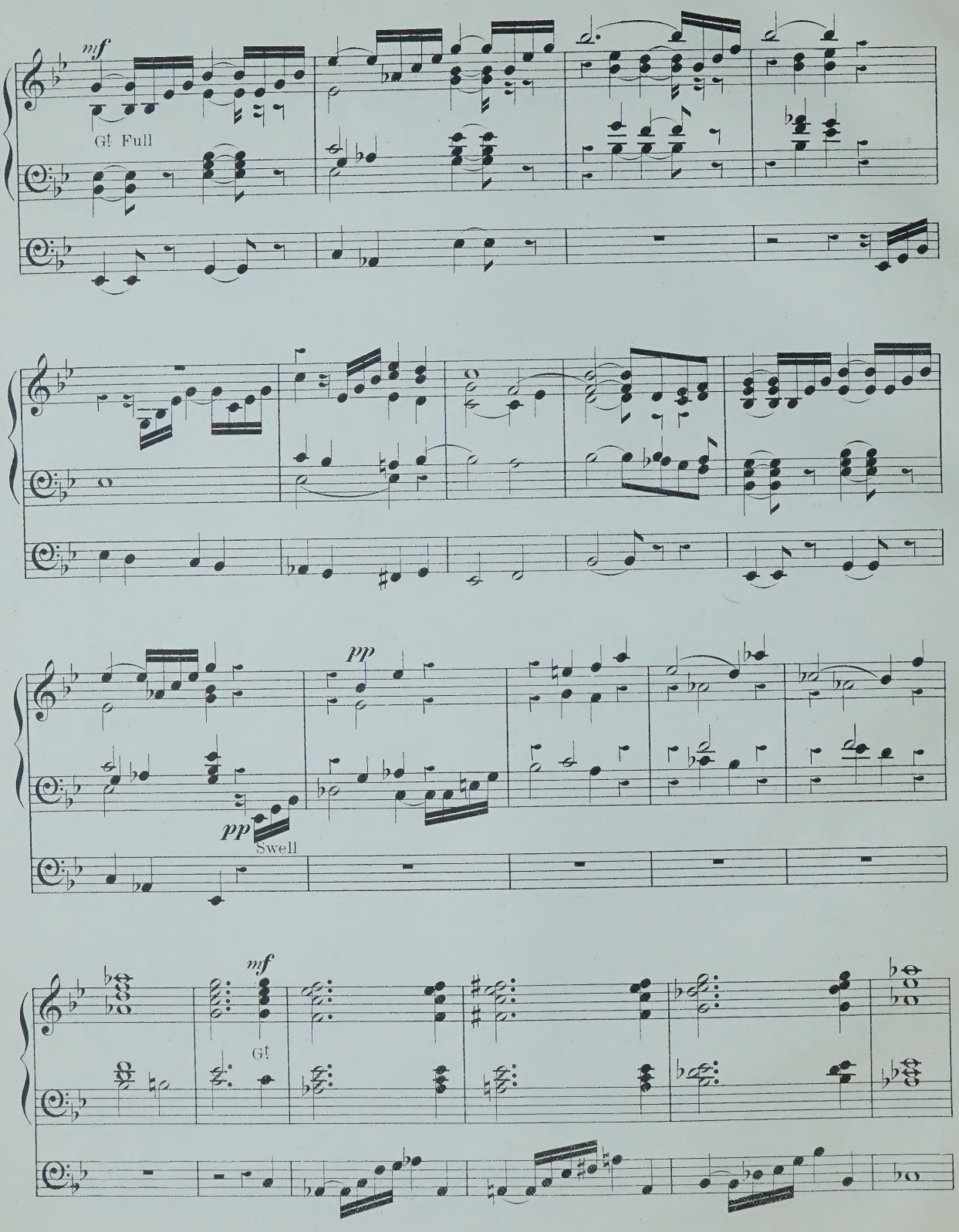
Festival Postlude.

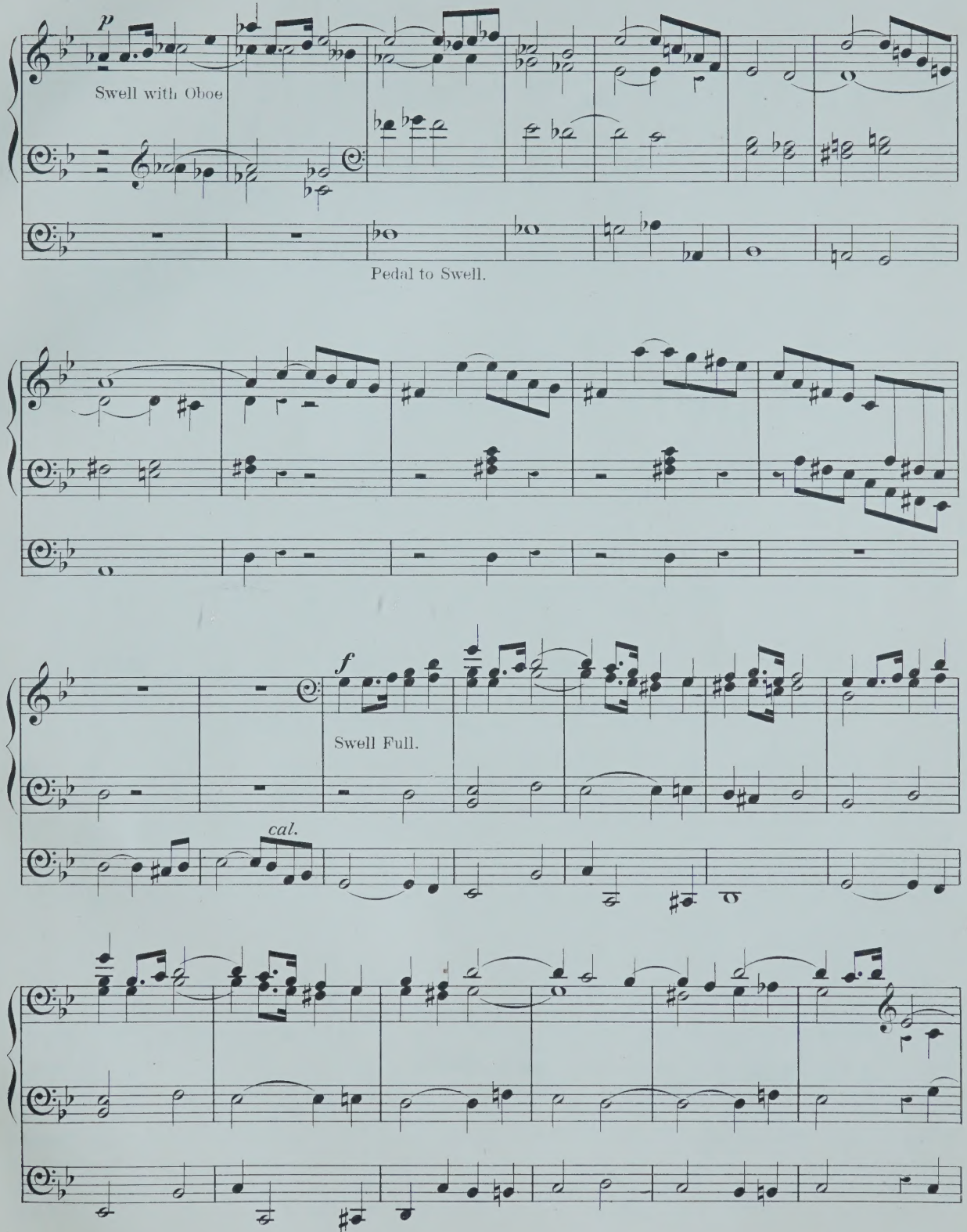
Great Organ 8 feet flue stops.
Swell 8 feet flue stops with Oboe.
Pedal 16 and 8 feet coupled to G!

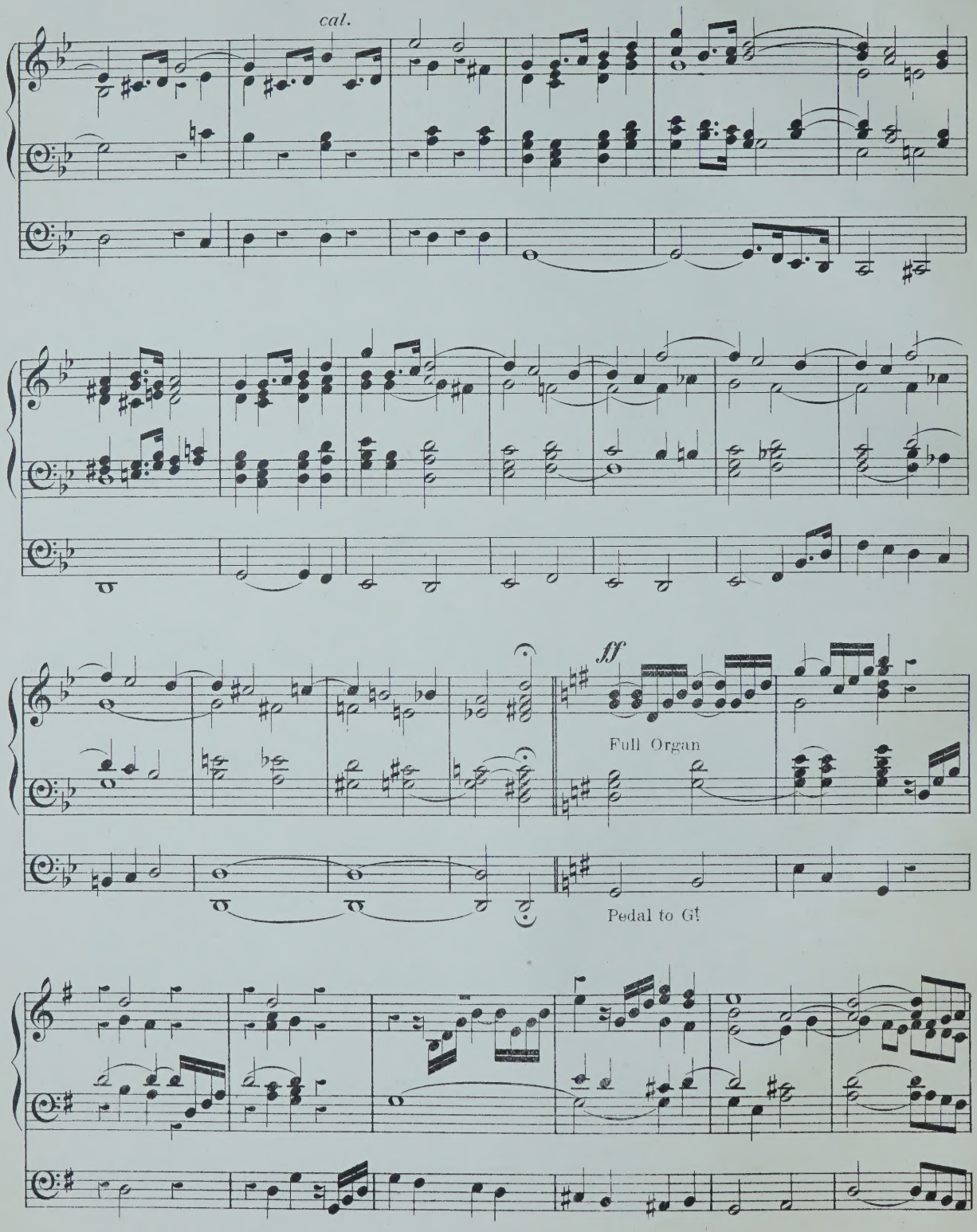
Dr W. Volckmar, Op. 156.

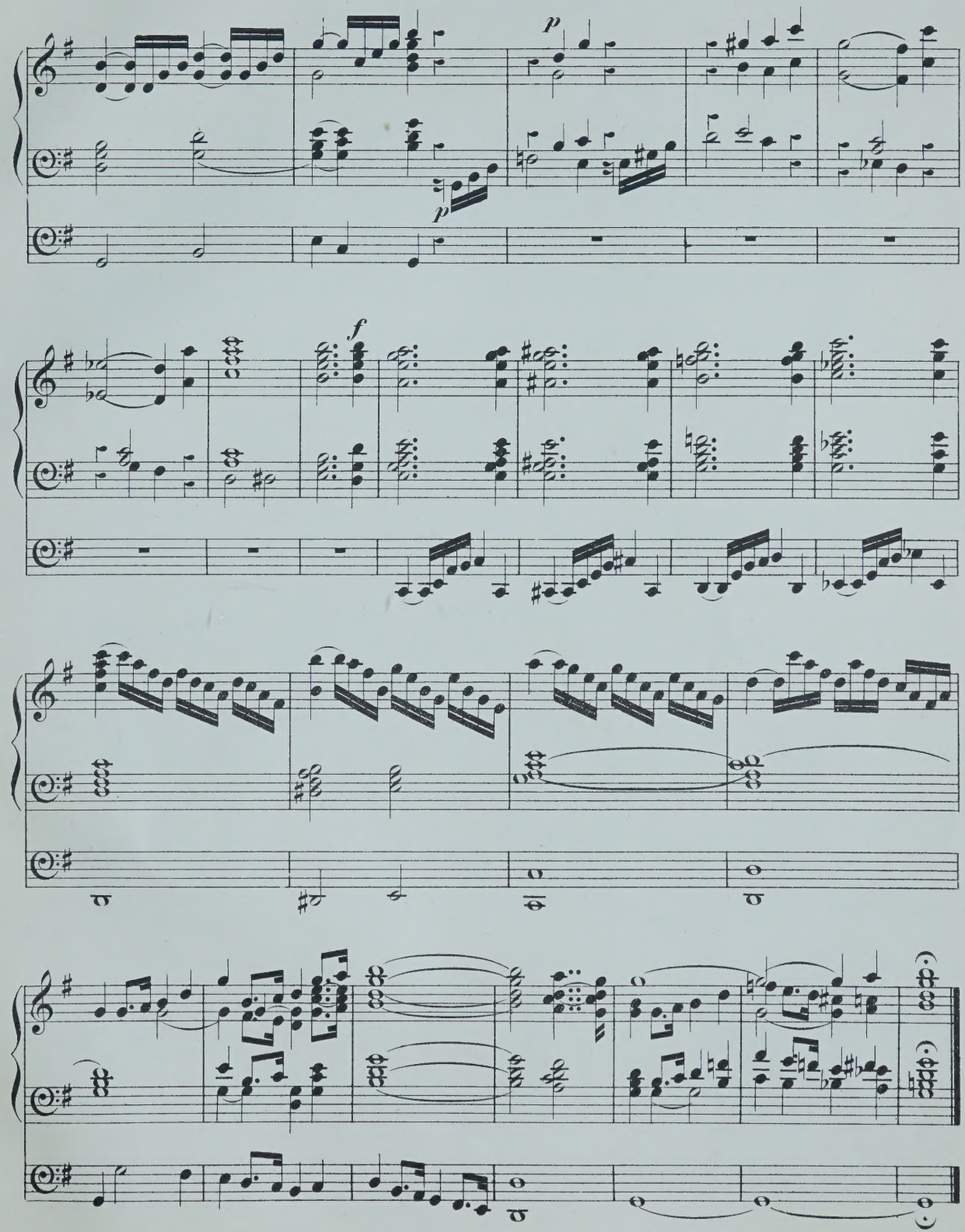



p
Gt
pp
Swell
Diapasons only
p
Gt
pp
Swell
p
Gt
pp
Swell
p
Gt
pp
Swell
cal.


mf
Gt Full
pp
pp
Swell
mf
Gt


p
Swell with Oboe
Pedal to Swell.
f
Swell Full.
cal.

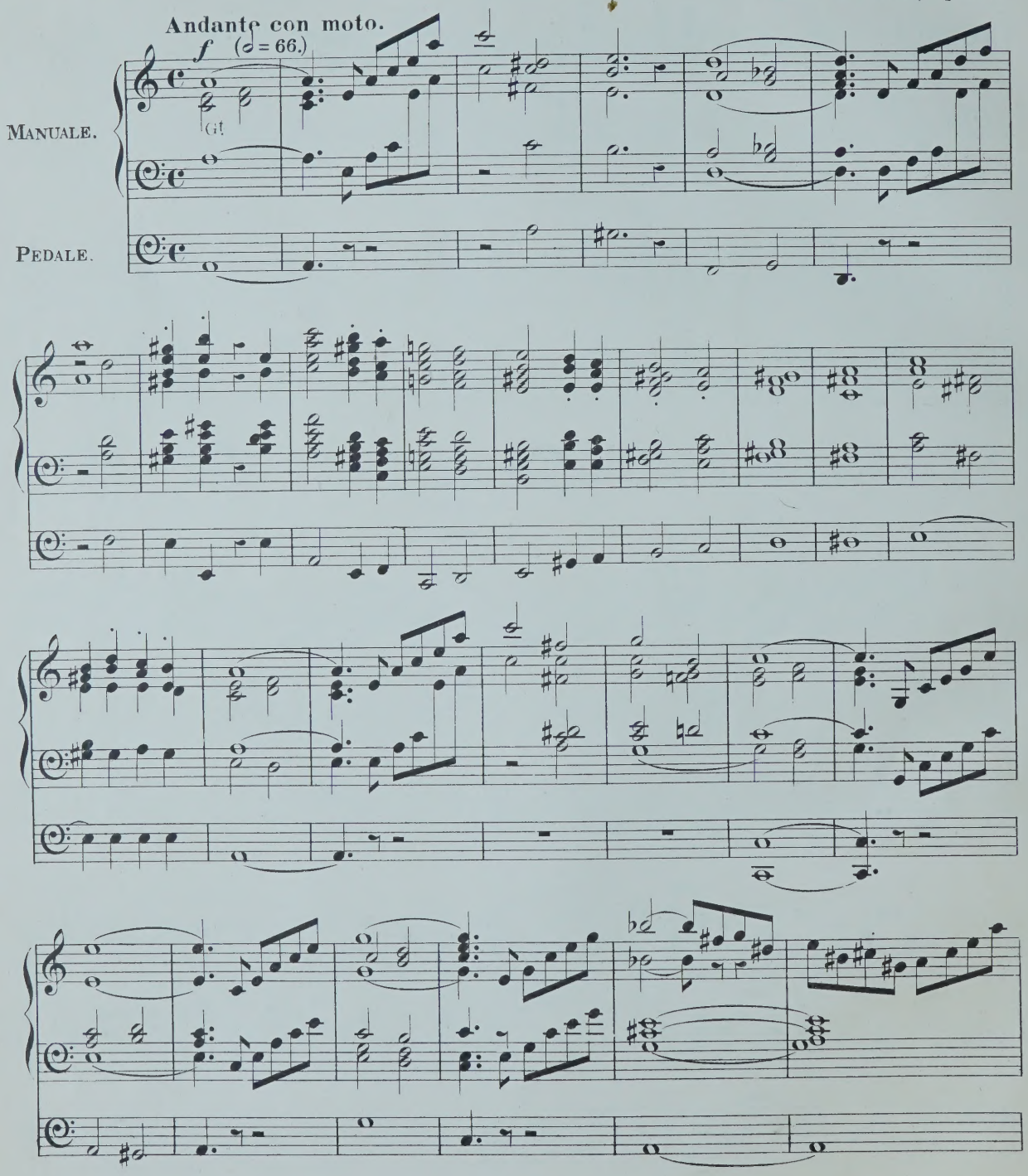

cal.
ff
Full Organ
Pedal to G!

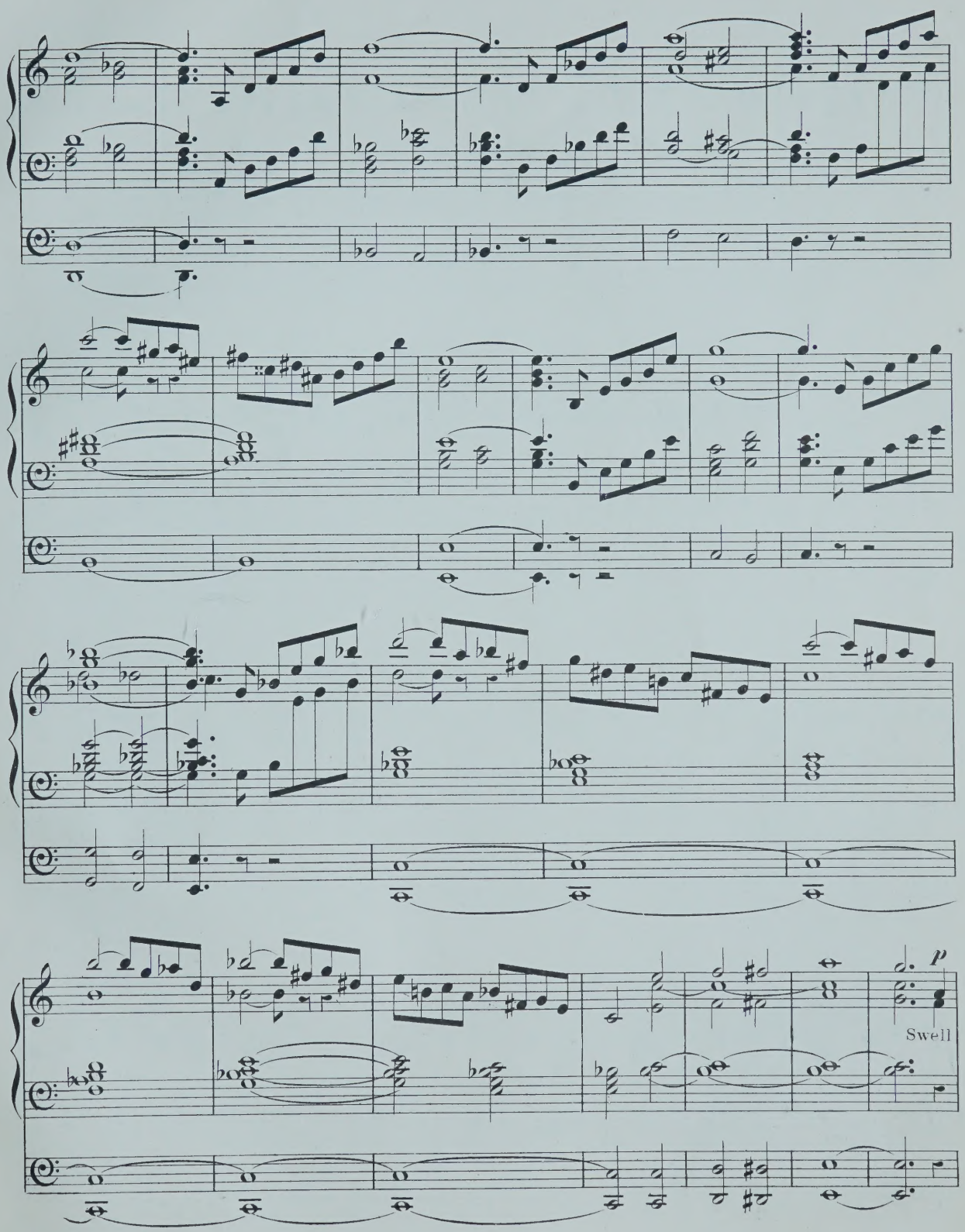

p
p
f

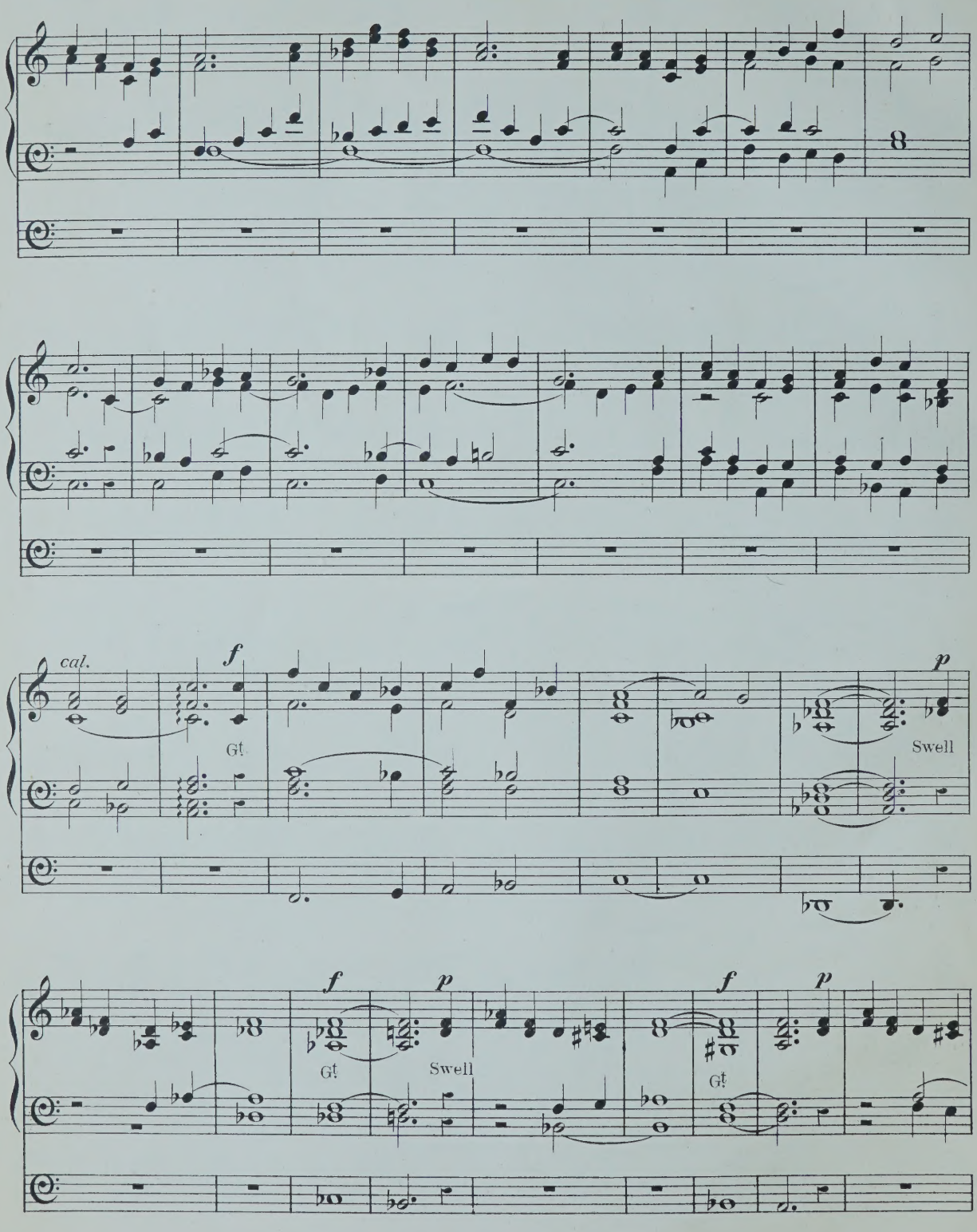
FESTIVAL POSTLUDE

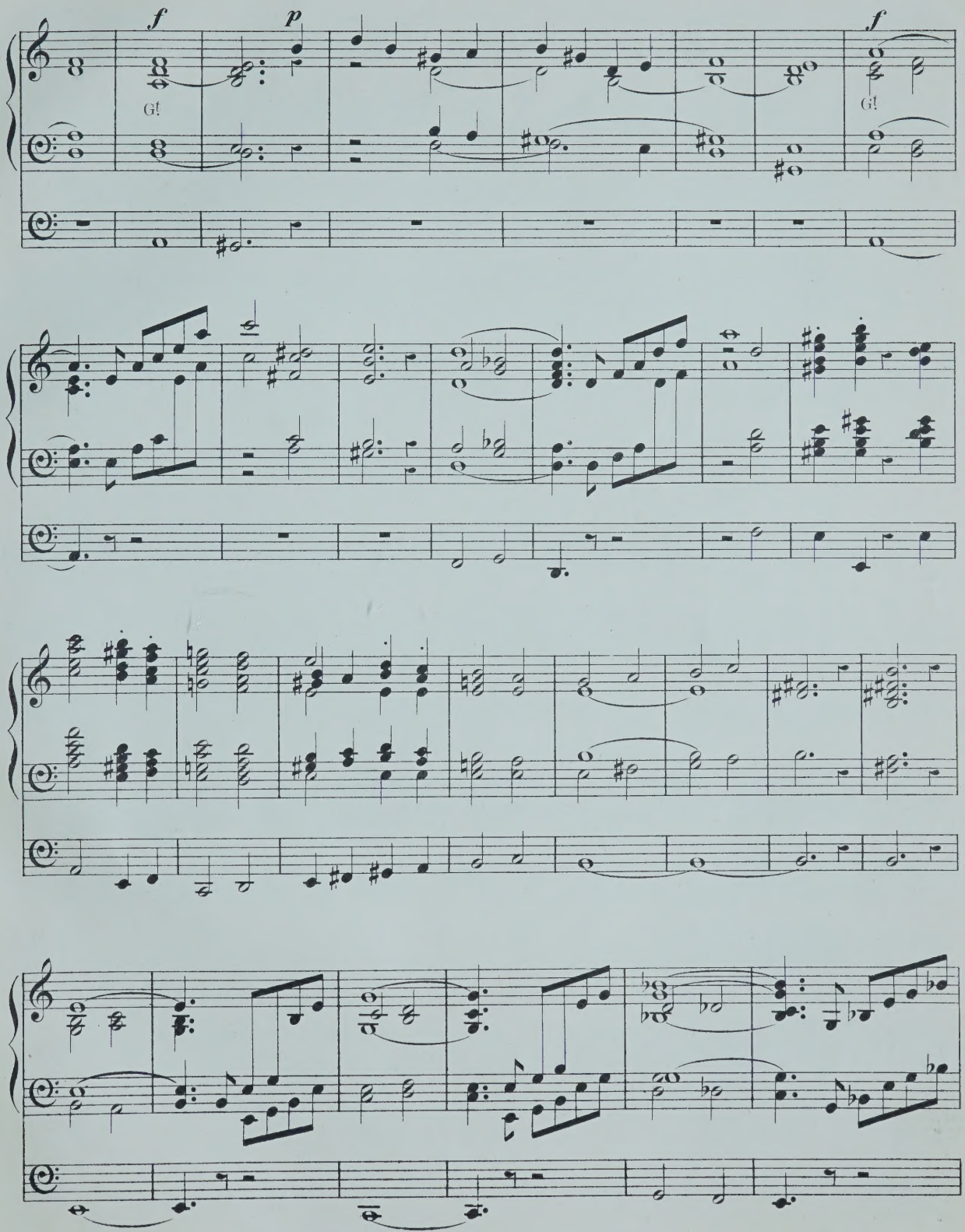
Great Organ Full.
Swell Full.
Pedal 16 and 8 feet coupled to Great.

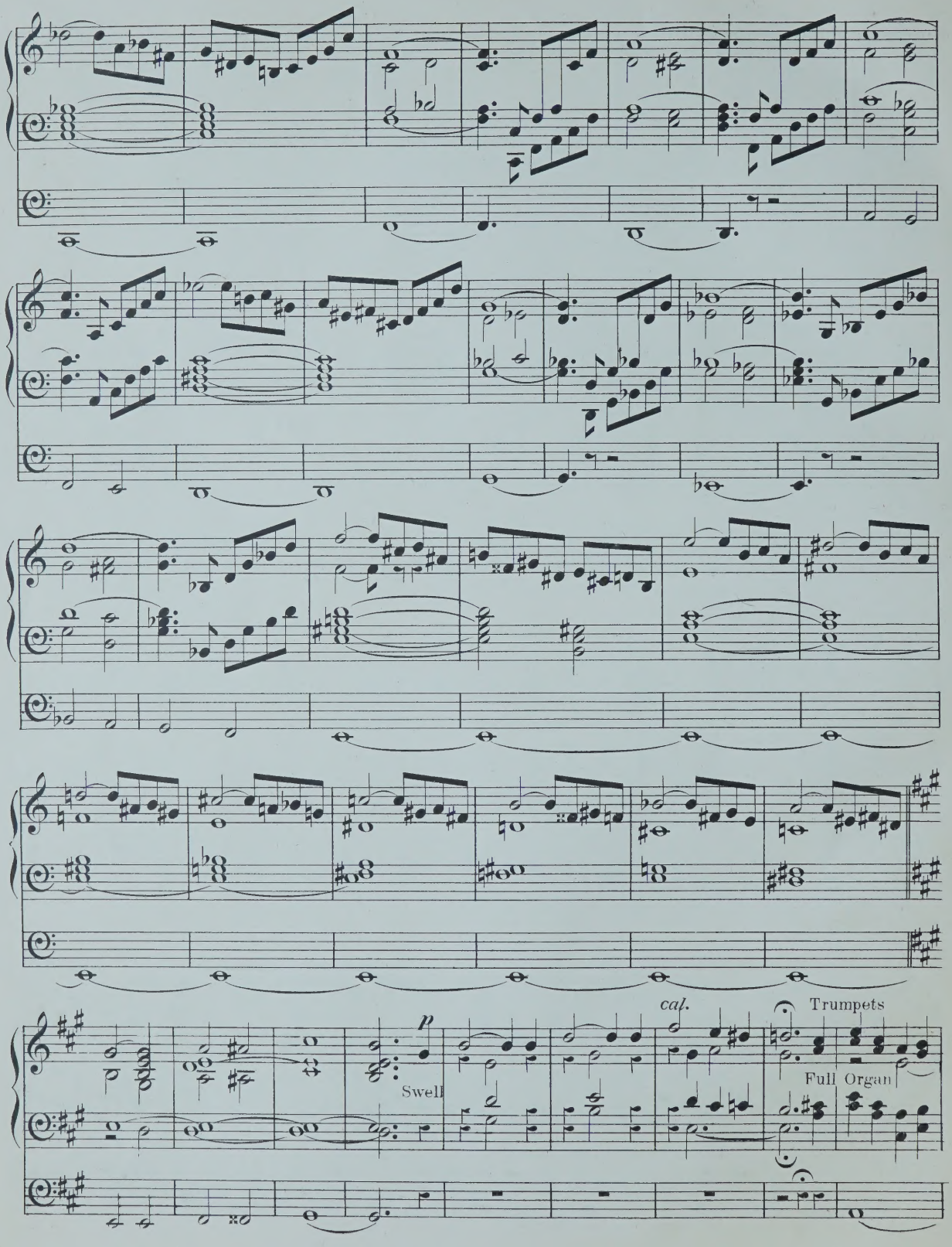
Dr W. Volckmar, Op. 157.

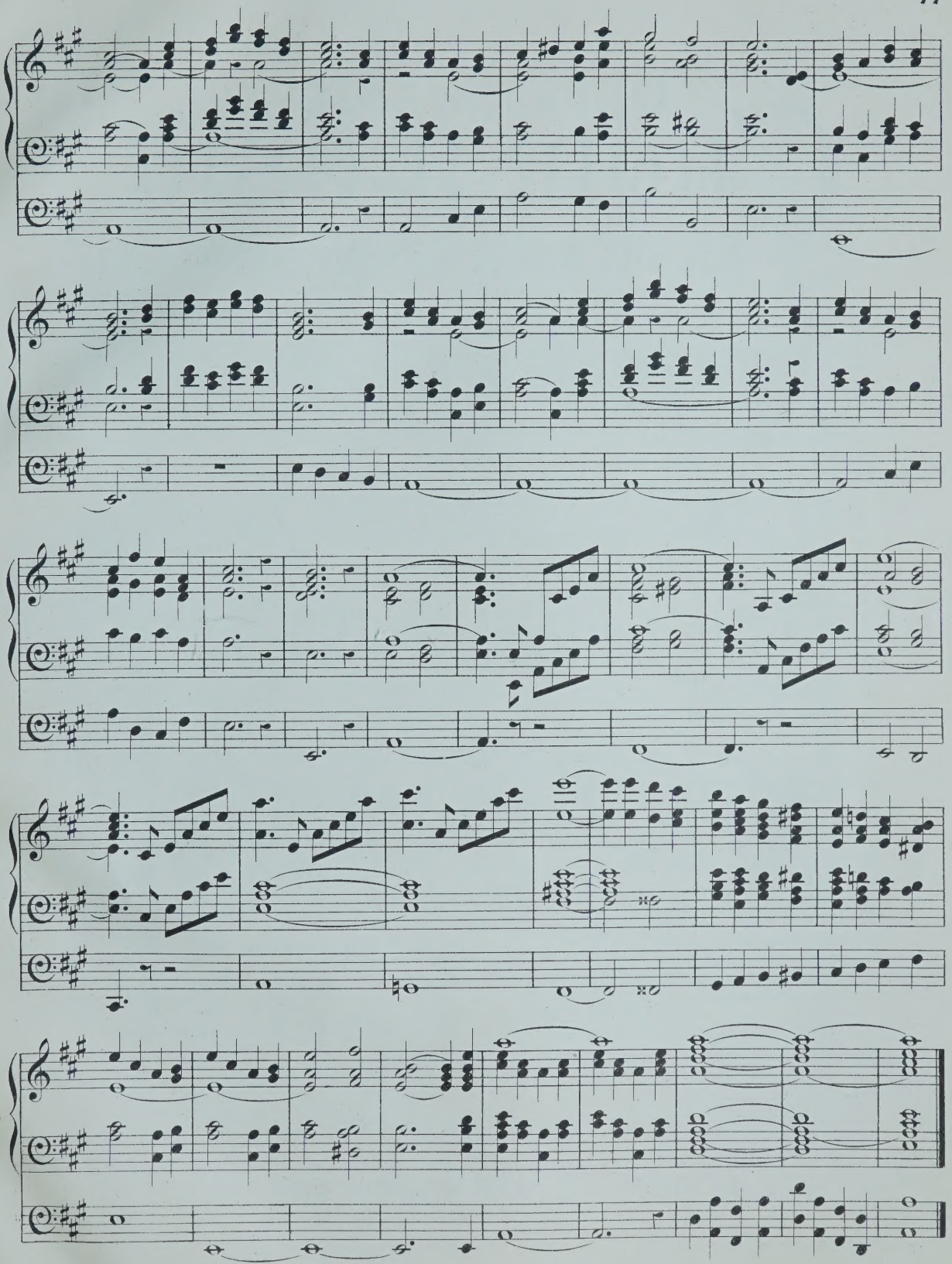



p
Swell


cal.
f
Gt.
p
Swell
f
p
Gt.
Swell
f
p
Gt.


f
p
f
G!
G!


p
Swell
cal.
Trumpets
Full Organ



DONAJOWSKI'S CHOIR MUSIC

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4.	IN THEE O LORD I PUT MY TRUST, Bass Solo & Chorus	J.H. HINTON.	2d	1d
5.	THIS IS THE DAY WHICH THE LORD HATH MADE, Quartett & Chorus	W. MASON.	2d	1d
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10.	PRAY FOR THE PEACE OF JERUSALEM	——— Dº ——— .	2d	1d
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12.	LEARN TO DO WELL	OSCAR WAGNER.	2d	1d
13.	IF YE LOVE, ME KEEP MY COMMANDMENTS	H.J. TIMOTHY.	2d	1d
14.	LAUDATE DOMINUM (Sacred Cantata)	J. ALLANSON BENSON.	1s/-	6d
15.	THE OFFERTORY SENTENCES	J. LOVELL PHILLIPS.	1s/-	
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